Unit 1

Short Stories

Flying Lessons & Other Stories

Edited by Ellen Oh

Teacher Guide

GRADE 6 Core Knowledge Language Arts®

Core Knowledge®

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Core Knowledge Language Arts®

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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Flying Lessons and Other Stories* unit address content from the Common Core State Standards (CCSS).

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
Reading Standards for Literature											
Key Ideas and Details											
STD RL.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.	✓		✓	✓	✓				✓	✓
STD RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.	✓	✓	✓	✓	✓	✓	✓		✓	✓
STD RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.	✓	✓	✓	✓		✓	✓	✓		✓
STD RL.6.5	Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.	✓	✓	✓	✓	✓	✓	✓	✓	✓	
STD RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.		✓	✓		✓	✓	✓	✓		✓
STD RL.6.7	Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they "see" and "hear" when reading the text to what they perceive when they listen or watch.										
STD RL.6.8	(Not applicable to literature)										
STD RL.6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.										✓
Range of Reading and Level of Text Complexity											
STD RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reading Standards for Informational Text											
STD RI.6.1	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.										
STD RI.6.2	Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
STD RI.6.3	Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).										
STD RI.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.										
STD RI.6.5	Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.										
STD RI.6.6	Determine an author's point of view or purpose in a text and explain how it is conveyed in the text.										
STD RI.6.7	Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.										
STD RI.6.8	Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.										
STD RI.6.9	Compare and contrast one author's presentation of events with that of another (e.g., a memoir written by and a biography on the same person).										
STD RI.6.10	By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.										
Writing Standards											
Text Types and Purposes: Argument											
STD W.6.1	Write arguments to support claims with clear reasons and relevant evidence.				✓	✓	✓	✓	✓	✓	✓
STD W.6.1.a	Introduce claim(s) and organize the reasons and evidence clearly.										
STD W.6.1.b	Support claim(s) with clear reasons and relevant evidence, using credible sources and demonstrating an understanding of the topic or text.										
STD W.6.1.c	Use words, phrases, and clauses to clarify the relationships among claim(s) and reasons.										
STD W.6.1.d	Establish and maintain a formal style.										
STD W.6.1.e	Provide a concluding statement or section related to the opinion presented.										
Text Types and Purposes: Informative/Explanatory											
STD W.6.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.										
STD W.6.2.a	Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
STD W.6.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.										
STD W.6.2.c	Use appropriate transitions to clarify the relationships among ideas and concepts.										
STD W.6.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.										
STD W.6.2.e	Establish and maintain a formal style.										
STD W.6.2.f	Provide a concluding statement or section that follows from the information or explanation presented.										
Text Types and Purposes: Narrative											
STD W.6.3	Write narratives to develop real or imaginedexperiencesor eventsusing effective technique, relevant descriptive details, and well-structured event sequences.							✓	✓	✓	✓
STD W.6.3.a	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		✓	✓	✓						
STD W.6.3.b	Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.					✓	✓				
STD W.6.3.c	Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another.					✓					
STD W.6.3.d	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.				✓						
STD W.6.3.e	Provideaconclusionthatfollowsfromthe narrated experiences or events.		✓	✓	✓						
Production and Distribution of Writing											
STD W.6.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)							✓			
STD W.6.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 53.)								✓	✓	
STD W.6.6	Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.								✓	✓	✓
Research to Build and Present Knowledge											
STD W.6.7	Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
STD W.6.8	Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.										
STD W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.										✓
STD W.6.9.a	Apply grade 6 Reading standards to literature (e.g., "Compare and contrast texts in different forms or genres [e.g., stories and poems; historical novels and fantasy stories] in terms of their approaches to similar themes and topics").										
STD W.6.9.b	Apply grade 6 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not").										
Range of Writing											
STD W.6.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Speaking and Listening Standards											
Comprehension and Collaboration											
STD SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.										
STD SL.6.1.b	Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.1.c	Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.										
STD SL.6.1.d	Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.										
STD SL.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD SL.6.3	Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
Presentation of Knowledge and Ideas											
STD SL.6.4	Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.										
STD SL.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.										
STD SL.6.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 53 for specific expectations.)										
Language Standards											
Conventions of Standard English											
STD L.6.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.1.a	Ensure that pronouns are in the proper case (subjective, objective, possessive).										
STD L.6.1.b	Use intensive pronouns (e.g., myself, ourselves).										
STD L.6.1.c	Recognize and correct inappropriate shifts in pronoun number and person.*										
STD L.6.1.d	Recognize and correct vague pronouns (i.e., ones with unclear or ambiguous antecedents).*										
STD L.6.1.e	Recognize variations from standard English in their own and others' writing and speaking, and identify and use strategies to improve expression in conventional language.*										
STD L.6.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.2.a	Use punctuation (commas, parentheses, dashes) to set off nonrestrictive/parenthetical elements.*										
STD L.6.2.b	Spell correctly.										
Knowledge of Language											
STD L.6.3	Use knowledge of language and its conventions when writing, speaking, reading, or listening.								✓	✓	✓
STD L.6.3.a	Vary sentence patterns for meaning, reader/listener interest, and style.*										
STD L.6.3.b	Maintain consistency in style and tone.*										
Vocabulary Acquisition and Use											
STD L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grade 6 reading and content*, choosing flexibly from a range of strategies.										

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		1	2	3	4	5	6	7	8	9	10
STD L.6.4.a	Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.		✓	✓		✓	✓	✓	✓	✓	✓
STD L.6.4.b	Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., *audience, auditory, audible*).						✓		✓		✓
STD L.6.4.c	Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
STD L.6.4.d	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).										
STD L.6.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.				✓	✓	✓	✓	✓	✓	✓
STD L.6.5.a	Interpret figures of speech (e.g., personification) in context.			✓							
STD L.6.5.b	Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.										
STD L.6.5.c	Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy, scrimping, economical, unwasteful, thrifty*).			✓							
STD L.6.6	Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Reading Standards for Literacy in History/Social Studies											
Key Ideas and Details											
STD RH.6-8.1	Cite specific textual evidence to support analysis of primary and secondary sources.										
STD RH.6-8.2	Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.										
STD RH.6-8.3	Identify key steps in a text's description of a process related to history/social studies (e.g., how a bill becomes law, how interest rates are raised or lowered).										
Craft and Structure											
STD RH.6-8.4	Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.										
STD RH.6-8.5	Describe how a text presents information (e.g., sequentially, comparatively, causally).										
STD RH.6-8.6	Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).										

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		1	2	3	4	5	6	7	8	9	10
STD RH.6-8.7	Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.										
STD RH.6-8.8	Distinguish among fact, opinion, and reasoned judgment in a text.										
STD RH.6-8.9	Analyze the relationship between a primary and secondary source on the same topic.										
Range of Reading and Level of Text Complexity											
STD RH.6-8.10	By the end of grade 8, read and comprehend history/social studies texts in the grades 6–8 text complexity band independently and proficiently.										
Reading Standards for Literacy in Science and Technical Subjects											
STD RST.6-8.1	Cite specific textual evidence to support analysis of science and technical texts.										
STD RST.6-8.2	Determine the central ideas or conclusions of a text; provide an accurate summary of the text distinct from prior knowledge or opinions.										
STD RST.6-8.3	Follow precisely a multistep procedure when carrying out experiments, taking measurements, or performing technical tasks.										
STD RST.6-8.4	Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to *grades 6–8 texts and topics*.										
STD RST.6-8.5	Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to an understanding of the topic.										
STD RST.6-8.6	Analyze the author's purpose in providing an explanation, describing a procedure, or discussing an experiment in a text.										
Integration of Knowledge and Ideas											
STD RST.6-8.7	Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (e.g., in a flowchart, diagram, model, graph, or table).										
STD RST.6-8.8	Distinguish among facts, reasoned judgment based on research findings, and speculation in a text.										
STD RST.6-8.9	Compare and contrast the information gained from experiments, simulations, video, or multimedia sources with that gained from reading a text on the same topic.										
STD RST.6-8.10	By the end of grade 8, read and comprehend science/technical texts in the grades 6–8 text complexity band independently and proficiently.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects											
STD WHST.6-8.1	Write arguments focused on discipline-specific content.										
STD WHST.6-8.1.a	Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.										
STD WHST.6-8.1.b	Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources.										
STD WHST.6-8.1.c	Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.										
STD WHST.6-8.1.d	Establish and maintain a formal style.										
STD WHST.6-8.1.e	Provide a concluding statement or section that follows from and supports the argument presented.										
STD WHST.6-8.2	Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.										
STD WHST.6-8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.										
STD WHST.6-8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.										
STD WHST.6-8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.										
STD WHST.6-8.2.d	Use precise language and domain-specific vocabulary to inform about or explain the topic.										
STD WHST.6-8.2.e	Establish and maintain a formal style and objective tone.										
STD WHST.6-8.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented.										
STD WHST.6-8.3	(See note; not applicable as a separate requirement) Note: Students' narrative skills continue to grow in these grades. The Standards require that students be able to incorporate narrative elements effectively into arguments and informative/explanatory texts. In history/social studies, students must be able to incorporate narrative accounts into their analyses of individuals or events of historical import. In science and technical subjects, students must be able to write precise enough descriptions of the step-by-step procedures they use in their investigations or technical work that others can replicate them and (possibly) reach the same results.										

Unit 1: Short Stories: Flying Lessons and Other Stories		Lessons									
		1	2	3	4	5	6	7	8	9	10
Production and Distribution of Writing											
STD WHST.6-8.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.										
STD WHST.6-8.5	With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.										
STD WHST.6-8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.										
Research to Build and Present Knowledge											
STD WHST.6-8.7	Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.										
STD WHST.6-8.8	Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.										
STD WHST.6-8.9	Draw evidence from informational texts to support analysis reflection, and research.										
Range of Writing											
STD WHST.6-8.10	Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.										

Introduction to CKLA

Welcome

Dear Grade 6 Teacher,

Welcome to the *Core Knowledge Language Arts*® (CKLA) program! This program has been carefully researched and designed to ensure students acquire the knowledge and skills needed to become literate adults (i.e., college and career ready), as called for in the Common Core State Standards (CCSS–ELA). Beginning in Grade 6, the program also incorporates the Common Core State Standards for Literacy in History/Social Studies (CCSS–RH) and Science and Technical Subjects (CCSS–RST), as well as Writing Standards in History, Science, and Technical Subjects (CCSS–WHST).

Individuals familiar with CKLA in the earlier grades may recall that by Grades 4 and 5, students are able to independently read increasingly complex text, as well as respond in writing to these same texts. Each unit in these grades includes explicit instruction and practice in writing, grammar, morphology, spelling, and reading. As students enter Grade 6, CKLA supports their learning with continued instruction in each of these areas. Additionally, students in Grade 6 continue to read texts with increasing complexity and to demonstrate their comprehension through discussion and written activities.

Grade 6 writing also expands in scope and complexity. While Grades 4 and 5 focus on distinct writing skills and shorter writing activities, writing in Grade 6 consists of a robust series of unit-long writing activities that incorporate language skills and focus on developing craft and structure while incorporating and building upon writing skills learned in the earlier grades. These writing projects are intended to prepare middle school students for the writing they will do in high school, college, and the professional world.

In addition, teacher and student material, and a detailed list of the Grade 6 units and the components included for each, are available online. You can find that information at https://www.coreknowledge.org/curriculum/language-arts/.

GRADE 6 CKLA COMPONENTS

The CKLA Grade 6 program includes the following components:

- Teacher Guide
- Reader (or Trade Book, such as *Flying Lessons & Other Stories*)
- Activity Book
- *Fluency Supplement* (online at www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade)
- *Decoding and Encoding Remediation Supplement* (online at www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade)

In addition, teachers should ensure grade-appropriate writing paper and/or notebooks are readily available to students.

Whenever a lesson suggests you display materials (such as an activity page), please choose the most convenient and effective method to reproduce and display the material. Some suggestions include making a transparency of the material and using an overhead projector, scanning the page and projecting it on an interactive electronic surface, and writing the material on the board/chart paper. In addition, key charts and other display materials are included in the digital components or the Teacher Guides for each unit.

Teacher Components

Teacher Guide

Each Teacher Guide includes daily lessons that provide detailed directions for comprehensive language arts instruction. Lessons, instruction, and exercises in the Teacher Guide should be taught in the order listed. The lessons also suggest grouping arrangements for instruction and exercises (e.g., whole group, small group, partners, independent). You should use your discretion in following the grouping suggestions and consider your particular students' needs.

Areas of Study

In addition to detailed reading instruction, the following areas of study are taught in Grade 6:

- **Writing:** Comprehensive writing instruction begins in Unit 1. In middle school, writing instruction shifts from learning to compose sentences and paragraphs to more broadly developing topics, supporting arguments with evidence, and implementing a style appropriate to the genre. Exercises that help build students' writing skills at the sentence and paragraph level are embedded across all language arts content, in addition to explicit instruction in writing lessons. Students write for a variety of purposes that align with the CCSS–ELA and Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects.

- **Morphology:** There is a brief review of Grade 5 morphology skills in Unit 1. Explicit morphology instruction begins in Unit 2 and addresses reading and understanding words with common prefixes, suffixes, and Greek and Latin roots. Morphology instruction also addresses the meaning of various prefixes, suffixes, and roots. Knowledge of these prefixes, suffixes, and roots builds students' vocabulary and enhances their ability to read unfamiliar multisyllable words.

- **Grammar:** There is a brief review of Grade 5 grammar skills in Unit 1. Specific grammar lessons and exercises begin in Unit 2 and address various speech and language-usage conventions (such as capitalization and punctuation) as identified in the CCSS–ELA. Knowledge of these specific grammar skills is then reinforced and applied in all writing exercises.

- **Spelling:** Explicit spelling instruction begins in Unit 2. Weekly word lists and accompanying exercises focus on content words and words with morphological patterns taught in the unit. Each week concludes with a spelling assessment. The spelling exercises provide students with opportunities to practice applying knowledge of letter-sound correspondences learned in earlier grades. The weekly assessment can be a useful indication of which students may have gaps in code knowledge and require remediation.

Unit 1 lessons focus intensively on only reading and writing to immerse students in CKLA routines as they return to school after summer break. Explicit instruction in morphology, grammar, and spelling, important in satisfying all aspects of the CCSS–ELA, starts in Unit 2.

Student Components

CKLA Reader or Trade Book

The Readers conform to standard readability criteria for Grade 6 as outlined by the CCSS–ELA. Each Reader includes core chapters for the lessons, as well as supplemental chapters that may be used for enrichment. Teacher-directed lessons for the enrichment chapters are not included in the Teacher Guide; please use these selections at your discretion, considering students' needs and the time available in your school day.

In Units 1, 2, and 6, each student will receive a trade book instead of a Reader. The Teacher Guide will direct you to reference certain pages and/or lines of text as students read and discuss these trade books.

Activity Book

Every unit includes a collection of Activity Book pages. Some pages are designed to be completed with your assistance, whereas others are intended to be completed independently, either in class or for homework. These activity pages provide additional practice for students, as well as opportunities for you to conduct formative assessments (e.g., using the Tens Conversion Chart for scoring student work, located in Teacher Resources online at https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/). It is important that you review the answers to completed activity pages, preferably with students, so they have feedback on their work. This allows you to closely monitor each student's progress.

The Teacher Guide for each unit provides explicit direction in each lesson as to when and how to use the activity pages. Please note that activity pages are organized and numbered according to the lesson number and the order in which they are used within the lesson. For example, if there are two activity pages for Lesson 3, the first will be numbered 3.1 and the second 3.2.

Additionally, there are Student Resources at the very end of the activity pages. The pages are labeled as Activity Pages SR.1 through SR.10. Included in these resources are a full glossary and an individual code chart, which students will be directed to refer to.

Encourage students to use the Individual Code Chart whenever they are reading and/or writing throughout the day, not just during the language arts block. This reinforces the notion that the skills they are learning during language arts are meant to be applied whenever they are reading and writing.

To fully take advantage of the Individual Code Chart in the Student Activity Book, it is important to understand the logic by which the various letter-sound correspondences have been grouped:

- Consonant sounds are grouped separately from vowel sounds.
- Consonant sounds that resemble one another are included on the same chart page. Example words are included.

- Please also note that the spellings for any given sound are arranged from the most frequent spelling for that sound to the least frequent spelling. Be sure to call this to students' attention, as it may be useful to know during spelling and writing when students are unsure of the exact spelling of a word. Encourage students to use the Individual Code Chart with its indication of the relative frequency of various spellings to either make an educated guess about the spelling of a sound in a word and/or look up the word in a dictionary.

Other Components/Ancillary Materials

All Ancillary Materials, including the Fluency Supplement, the Decoding and Encoding Remediation Supplement, the Beginning-of-Year Assessment, and the End-of-Year Assessment can be found here:

https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/

Teacher Resources

There are a variety of valuable resources that you will need to refer to throughout the year. Information found in the Teacher Resources section includes the following:

- **Individual Code Chart:** Encourage students to use the Individual Code Chart whenever they are reading and/or writing throughout the day, not just during the language arts block. This reinforces the notion that the skills they are learning during language arts are meant to be applied whenever they are reading and writing.
- **Anecdotal Reading Records:** This chart can be used for recording anecdotal notes about students' reading abilities. You can record things such as: persistent difficulty with specific sound-spelling correspondences; difficulty with certain digraphs/letter teams; difficulty segmenting isolated words; and progress with specific skills.
- **Tens Recording and Conversion Charts**: These charts were created for use with assessments that have a defined number of items (such as written assessments, comprehension checks, and activity pages). However, you may use the Tens system to record informal observations, such as an end-of-lesson check-in, as well.
- **Using Chunking to Decode Multisyllable Words:** Use this guide for students who need extra support decoding words.

Fluency Supplement

While many students will have achieved adequate fluency by Grade 6, CKLA provides resources to help students improve automaticity and fluency for those Grade 6 students who need it. A Beginning-of-Year Assessment, included in Unit 1 and described later in this introduction, will aid you in determining which Grade 6 students need extra fluency support. The optional *Fluency Supplement*, consisting of poetry, folklore, fables, and other selections, is provided online at: https:/www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/.

These selections provide additional opportunities for students to practice reading with fluency and expression, intonation, and rhythm (or prosody). You may choose and use the selections at your discretion in any order or frequency.

There are sufficient selections so you may, if desired, use one selection per week for fluency practice. One possible approach is to copy and distribute a selection to students at the beginning of each week. You should model reading the selection aloud with prosody. Students would then take the selection home to practice reading aloud throughout the week with the expectation that they be prepared to read the selection fluently and with prosody by the end of the week. At the end of the week, you would select a few students to read the selection aloud, either individually or chorally. This process allows you opportunities to hear different students read aloud each week. If you use this approach, you should establish audience guidelines for students. Some ideas for audience guidelines include the following:

- Listen respectfully to your classmates.
- Listen without talking.
- Give your classmate(s) a round of applause and sincere compliments on their reading (e.g., "I liked it when you . . .").

Decoding and Encoding Remediation Supplement

Some students entering Grade 6 CKLA may still struggle with decoding and/or encoding words. A Beginning-of-Year Assessment, included in Unit 1 and described later in this introduction, will aid you in determining whether students have adequate preparation for Grade 6 CKLA instruction.

As will be noted in the section on interpreting the Beginning-of-Year Assessment, students with significantly below grade-level gaps in letter-sound knowledge require intensive decoding instruction on their level, ideally by a reading specialist, to bring them up to grade level. The Decoding and Encoding Remediation Supplement is not intended for use with these students who are significantly below grade level. It is, however, designed to be used to provide targeted remedial instruction to students who may occasionally struggle with gaps in letter-sound knowledge, as evidenced by occasional problems in reading and/or spelling words or word parts.

GRADE 6 CKLA INSTRUCTION

Core Connections

The Core Connections section in Lesson 1 of each unit provides a broad overview of relevant background knowledge for the unit. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge (see section titled Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades). For those students, Core Connections will serve largely as a review of important related content. Students who did not use CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections section provides foundational background knowledge about topics addressed in this unit.

Reading

Reading Lesson Types

Whole Group: For a whole-group reading lesson, you will provide reading instruction to the whole class. In general, you will introduce the selection(s), review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you will guide students' reading by focusing on small chunks of text. Using guided reading supports, you will briefly engage students in discussion and reference images, captions, and other text features throughout the lesson. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. You may choose to have students read silently or aloud. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Small Group: For a small-group reading lesson, you will divide the class into two groups. Small Group 1 should include students who need extra scaffolding and support in order to read and comprehend the text. You will provide instruction to this group using the same procedures as a whole-group reading lesson. In addition, you will provide support as students complete an activity page, either during reading or afterward. There are many advantages to using this approach with a smaller number of students, including more frequent opportunities for each student to be actively engaged and to respond orally. This allows you to provide immediate corrective feedback and instruction for individual students. Small Group 2 should include students who are capable of reading and comprehending the text without guided support. These students may work as a small group, as partners, or independently to read the story, discuss it with others in Small Group 2, and then complete an activity page. Over the course of the year, students may move from one group to the other, depending on individual students' needs.

After reading, you will call students together as a class to briefly discuss the selection and wrap up the lesson. Because students in Small Group 2 will complete the activity page independently, you should make arrangements to ensure they have completed it correctly. You might choose to collect the pages and correct them individually, provide an answer key for students to check their own or a partner's completed activity page, or confer with students individually or as a group at a later time.

Partner: For a partner reading lesson, you will pair students to read and discuss the selections. You may wish to use any or all of the following pairings at different times: strong readers with readers who need more support, readers of similar skill levels, or English language learners with native speakers. The way you pair students should change throughout the year. You will explain that both students will read the first page of the selection silently and then one partner will read that page aloud. Next, they will both read the second page silently, then the other partner will read that page aloud, and so on. Students can ask their partner for help to sound out or define words as necessary. You may wish to adjust this structure as students' needs change. You may wish to provide guiding questions for students to periodically stop and discuss with their partners. Students will complete an activity page with their partners either during or after reading. You will call students back together as a class after reading to discuss the story and the activity page.

Read-Aloud: Cognitive science suggests that even in middle school, students' listening comprehension still surpasses their independent reading comprehension (Sticht, 1984).

For this reason, in CKLA, reading aloud continues to be used as an instructional approach in these grades to ensure that students fully grasp the content presented in each selection. Students will typically be directed to read specific sections of text quietly to themselves, while other sections will be read aloud by the teacher or a volunteer.

In a typical read-aloud lesson, you will introduce the selection, review what students have already learned (when appropriate), preview vocabulary, and establish a purpose for reading. Then, you or a student will read the selection aloud while students follow along in the CKLA Reader or trade book, using guided reading supports to ask questions, discuss vocabulary, and/or highlight important aspects of the text. You will also help students attend to images, captions, and other text features. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After reading, you will have the opportunity to check students' comprehension of the text using oral discussion questions, written activity page items, or some combination. Please review completed activity pages, preferably with student involvement, to assess and monitor students' comprehension and to provide rapid clarification and feedback.

Independent Reading: Beginning in Grade 6, one or more of the reading lessons in each unit has students read independently. The ultimate goal for each student is to be capable of reading an entire passage independently with complete comprehension. Therefore, while it is important to scaffold instruction as described above to ensure that students understand the content, it is also important to balance this approach by providing opportunities for students to practice reading longer and longer passages entirely on their own.

Students are asked to read an entire passage on their own before engaging in any discussion about the passage. During each independent reading lesson they will complete some type of note-taking activity to focus their attention on comprehension and understanding key details in the reading passage. They will also respond by writing a response to a prompt to check for understanding and engage in class discussion as time allows.

It will be especially important for the teacher to review all students' written responses to any independent reading prior to the next day's lesson to ascertain whether all students are able to maintain comprehension when they read and engage with the text independently.

If one or more students struggle to maintain comprehension when asked to read an entire passage independently, we recommend that during the next opportunity, you pull these students into a small group. Then, while the remainder of the class works independently, you can work with the small group using the Guided Reading Supports that are still included in the Teacher Guide for each lesson.

Close Reading: The CCSS emphasize the practice of close reading, including asking text-dependent questions worthy of students' time to answer. We include explicit instructions for utilizing a close reading approach with particular selections from the CKLA Reader or trade book you are using for each unit. These lessons are carefully crafted to focus students' reading to derive deeper meaning through close examination of the text. As in other reading lessons, guided reading supports in brackets are intended to guide you in facilitating discussion and

should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. If you wish to learn more about close reading or if you would like resources for creating your own close reading lessons, please visit Achieve the Core at the link in https://www.coreknowledge.org/free-resource/ckla-unit-1-flying-lessons/digital-components/.

Comprehension Questions

The lessons for all CKLA units feature text-dependent comprehension questions aligning to the CCSS.

Literal questions assess students' recall of key details from the text. These are text-dependent questions that require students to paraphrase and/or refer back to the portion of the text where the specific answer is provided. In Grade 6, Literal questions may be addressed in Reading Standards for Literature 1–4 (RL.6.1–4) and Reading Standards for Informational Text 1–4 (RI.6.1–4).

Inferential questions ask students to infer information from the text and to think critically. These are also text-dependent but require students to provide text evidence to support the inference they are making. In Grade 6, these questions may be addressed in Reading Standards for Literature 1–2 and 4–6 (RL.6.1–2, RL.6.4–6) and Reading Standards for Informational Text 1–2 and 4–6 (RI.6.1–2, RI.6.4–6).

Evaluative questions ask students to build on what they have learned from the text using analytical and application skills, often to analyze, form an opinion, or make a judgment. In Grade 6, these questions are often text-dependent, requiring students to paraphrase and/or refer back to the portion(s) of the text that substantiate the argument they are making or the opinion they are offering.

Evaluative questions might ask students to:

- analyze the structure of a text, details in the text, or the author's development of ideas, addressing Reading Standards for Informational Text 3 and 5 (RI.6.3, RI.6.5);
- determine the author's or narrator's point of view and support that reasoning with text evidence, addressing Reading Standards for Informational Text 6 (RI.6.6) and Reading Standards for Literature 6 (RL.6.6);
- integrate information from different media formats to come to an understanding of a topic, addressing Reading Standards for Informational Text 9 (RI.6.9); and/or compare the experience reading vs. viewing a text, addressing Reading Standards for Literature 7 (RL.6.7);
- trace and evaluate the argument or claims in a text, addressing Reading Standards for Informational Text 8 (RI.6.8);
- compare and contrast texts or genres with similar themes or topics, addressing Reading Standards for Literature 9 (RL.6.9) and Reading Standards for Informational Text 9 (RL.6.9).

Vocabulary

A primary goal of the CKLA program is to expose students to rich domain-specific vocabulary and general academic vocabulary. The texts and associated instructional materials within

each unit have been crafted to provide repeated exposure to and experiences with selected vocabulary words embedded within domains of knowledge related to history, geography, science, culture, and the arts. Each unit spans several weeks of instruction, during which students read a minimum of ten unique chapters or selections. This approach allows for the domain immersion needed to acquire new vocabulary as well as breadth and depth of domain knowledge. Through repeated exposure to words in each unit, students implicitly gain a greater understanding of many different words; implicit vocabulary learning is an efficient and effective way to build a broad, rich vocabulary base.

Although the primary mechanism for acquiring new vocabulary is through implicit vocabulary learning, each lesson also highlights a number of vocabulary words in a more explicit way. For example, one word per lesson has been selected for closer study in a Word Work Activity. Whether vocabulary is introduced implicitly or explicitly, students have multiple opportunities to build their understanding of words and to generalize this understanding to new contexts (expanding their receptive vocabulary). As students progress through the unit, they may begin to use new vocabulary words in their speech and writing (expanding their expressive vocabulary). The more you model the use of new vocabulary when discussing each chapter, the more likely students will be to try using these words as well.

The CCSS reference Beck, McKeown, and Kucan's (2002) three-tiered model for conceptualizing and categorizing vocabulary words. Tier 1 words, also called everyday speech words, typically do not pose a challenge for native speakers. As such, Tier 1 words are generally not the focus of explicit instruction for most students.

Tier 2 words, also called general academic words, support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, we use general academic words throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in assessments, spelling lists, activity pages, and discussion questions, among other places.

Specific academic (Tier 2) vocabulary has been targeted for intentional focus in each unit. These words are listed and defined in Lesson 1. They are underlined in lessons whenever they are included. Define academic vocabulary words for students, and use them daily throughout the school day so students may experience multiple exposures to them.

Tier 3 words, also called domain-specific words, relate to the content domain of study. Domain-specific words occur less frequently than Tier 1 and Tier 2 words outside of domain-specific text, but they are critical to understanding unfamiliar domain content. Understanding domain-specific vocabulary contributes to building domain knowledge, which is important for understanding domain-specific text and concepts. Students in turn can use domain knowledge as background knowledge to build upon when encountering texts on similar topics.

Targeted core vocabulary appears in the trade book and includes both academic (Tier 2) and domain-specific (Tier 3) words. These words appear in each lesson as a sequential list to be previewed before students read the corresponding selection. Each word is presented with its part of speech, its meaning, and, when applicable, other forms of the word that appear in the selection. In addition, the first page on which the word appears in the selection is noted.

All core vocabulary words appear in the glossary. Core vocabulary words have also been infused into the instruction and activities related to grammar, morphology, and spelling, when appropriate.

In each lesson containing the first reading of a selection there is a list of vocabulary words. When previewing vocabulary, particularly domain-specific vocabulary, it is important that you explain the word's meaning and how the word is used in context. Understanding both the meaning of the word and the way the word is used in the selection context will help students build their vocabulary knowledge and help them recognize the word and its context in other texts.

Word Work

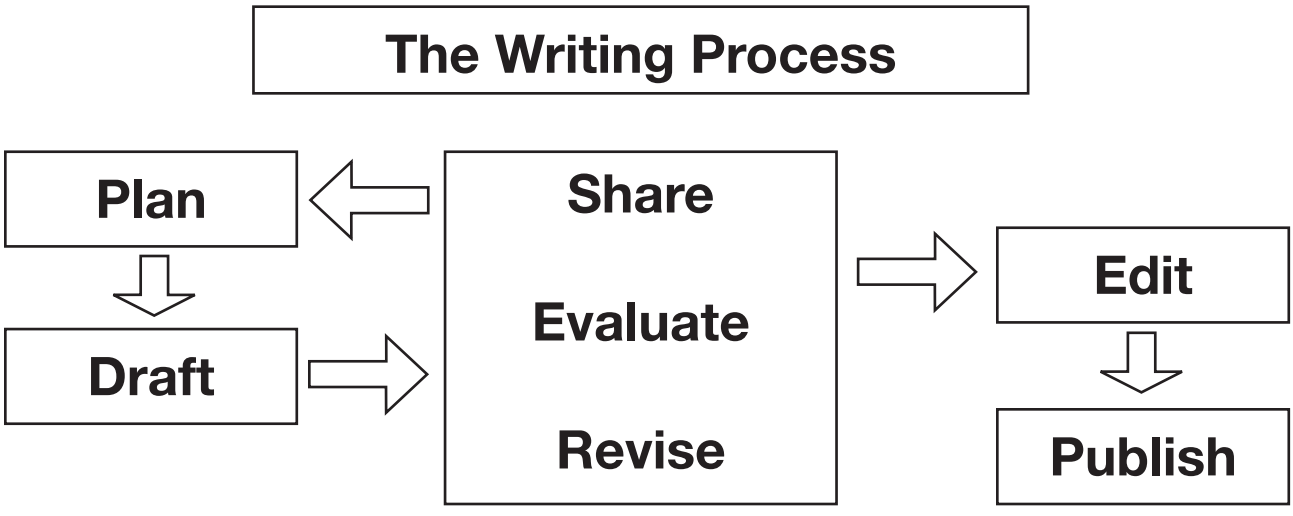
Immediately following each reading lesson, we have included a five-minute activity called Word Work. This activity allows for in-depth focus on a specific word from the text of the CKLA Reader or trade book used in each unit. Students will review the word, its meaning, its part of speech, and an additional context for using the word. Finally, students will complete a short follow-up activity to extend their understanding of the targeted word. This is intended to be a brief exercise to reinforce students' vocabulary knowledge.

Writing

In the writing lessons of each unit, students will review the stages of the writing process and engage in an extended writing project.

In the earlier grades in CKLA, writing skills such as sentence and paragraph formation were taught in distinct lessons before being integrated into the unit writing project. While Grade 6 students will still draw on these skills, the focus of the Common Core State Standards for Writing shifts in Grade 6 to a greater focus on text structure, organization, sourcing, style, and craft. Thus, Grade 6 students engage in longer, more robust writing projects that incorporate these writing skills, as well as the unit's grammar, spelling, and morphology skills, to produce the kind of writing that they will need as they move through middle school and on to high school.

The CKLA writing process includes the following components: planning, drafting, sharing, evaluating, revising, and editing (and the optional component of publishing). In Grade 6, students move between components of the writing process in a flexible manner similar to the process mature and experienced writers follow naturally.



Writing lessons include multiple opportunities for peer collaboration and teacher scaffolding. Additionally, when students write, we encourage you to circulate around the room and engage in over-the-shoulder conferences to provide brief, targeted feedback.

In addition to specific writing lessons, there are numerous writing opportunities throughout the CKLA program. For example, students regularly engage in writing short answers in response to text-based questions. In these writing opportunities, students will focus on the use of evidence from the text and individual sentence construction. Please encourage students, as needed, to use the Individual Code Chart, familiar from earlier grade levels of CKLA, to spell challenging words while they engage in these writing activities.

Grammar

Students who had CKLA in earlier grades will have received instruction in the foundational grammar skills required for the grammar lessons in Grade 6. For those students, the grammar lessons in each unit are appropriately paced. Students who did not have CKLA in earlier grades might not have the appropriate skills to prepare them for these grammar lessons; those students will benefit from additional instruction from the CKLA Grades 4 and 5 grammar materials.

Initial lessons teach grammar skills in isolation to ensure students understand and master them. Later lessons integrate grammar skills with writing to ensure students master the skills in a broader context. Students are expected to apply these grammar skills to the unit writing project and to other writing throughout Grade 6.

Spelling

Spelling lessons and spelling assessments initially focus on words in isolation. This is an important aspect of a language arts program, and students should be expected to perform well on spelling assessments. It is also important, however, to focus on spelling within the broader context of students' daily written work.

In Grade 6 spelling lessons, students will continue to sound out unfamiliar words syllable by syllable; they may find the Individual Code Chart useful for this purpose. Please encourage students to generate logical, defensible spellings based on code knowledge rather than guessing. If lack of code knowledge appears pervasive and affects a student's reading and spelling, it may be necessary to provide additional code instruction outside of the 90-minute ELA instruction.

Morphology

Morphology is the study of word parts and how the parts provide clues to the meaning of words. Being familiar with word parts also facilitates decoding of multisyllable words. Throughout Grade 6, students will study word parts, such as prefixes, suffixes, and root words.

Speaking and Listening

The CKLA program aligns to the standards and expectations of the CCSS–ELA for speaking and listening by providing numerous opportunities to engage in rich, structured, text-based conversations in a variety of settings and group sizes. For example, during read-aloud lessons, students engage with the text primarily by listening to their teacher read and then integrate

and evaluate that information in discussions with their classmates. As another example, during writing lessons, students take turns presenting their writing to partners, small groups, or the whole class and follow those presentations with rich and constructive conversations about the writing.

There are a number of ways to promote and facilitate speaking and listening throughout the lessons. One method to engage all students in discussions and equalize accountability and opportunities for speaking and listening is to introduce a discussion question or topic, have students talk with a partner about the question, select two or three sticks (preprinted with students' names) from a jar, and have those students share their answers. Another method is to use an end-of-lesson check-in as an informal observation and accountability measure. To conduct the check-in, select a few students to answer a question, and then assign a score of zero, five, or ten (using the Tens Recording Chart located in Teacher Resources online) based on your evaluation of students' understanding of the lesson content and vocabulary.

Fluency

While many students will have achieved adequate fluency by Grade 6, CKLA continues to provide resources to help students improve automaticity and fluency for better reading comprehension. Fluency assessment occurs three times per year the Beginning-of-Year Assessment, a Mid-Year Fluency Assessment at the end of Unit 4, and the End-of-Year Assessment. You can use these assessments to determine students who need additional fluency support and practice. If you wish to assess students' fluency more frequently throughout the year, you may use the online *Fluency Supplement* and the Optional Fluency Assessment Guide in the Resources section of this Teacher Guide.

For students requiring additional fluency support, the optional *Fluency Supplement*, consisting of poetry, folklore, fables, and other selections, is provided online at https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/. These selections provide additional opportunities for students to practice reading with fluency and expression (prosody). You may choose and use the selections at your discretion in any order or frequency.

Assessment

CKLA provides a variety of assessment tools, including formal and informal assessments, formative and summative assessments, and progress-monitoring assessments targeting specific skills.

- An optional Mid-Unit Comprehension Check and End-of-Unit Comprehension Check is provided to assess students' reading comprehension midway through each unit and at the end of each unit. This is a formative tool that can be used to determine which students could benefit from extra reading supports or enrichment.
- A Unit Assessment is administered at the end of each unit to assess students' understanding of the reading, writing, spelling, grammar, and comprehension skills taught in the unit. In Unit 4, this assessment also includes an optional fluency assessment to assess

students' fluency midway through the year. Note that this assessment is not included in Unit 1, which instead administers a Beginning-of-Year Assessment, described below.

- A Beginning-of-Year Assessment (BoY) is given at the end of Unit 1 to assess students' preparedness for Grade 6 CKLA material. It includes three components to be administered in a whole-group setting, completed independently by each student: a written assessment of reading comprehension, a written assessment of grammar, and a written assessment of morphology. The Beginning-of-Year Assessment also includes two components to be administered individually to students: an oral assessment of word reading in isolation and a fluency assessment.

  The reading comprehension portion of the assessment is guided by the CCSS and Student Achievement Partners (AchievetheCore.org). It features text considered worthy of students' time to read and meets expectations for text complexity at Grade 6. The text also features core content and domain vocabulary from the unit that students can use to aid comprehension.

  The reading comprehension questions are also aligned to the CCSS and are worthy of students' time to answer. Questions have been designed to require deep analysis of the text, rather than focusing on minor points. Thus, each question may address multiple standards. In general, the multiple-choice questions address Reading standards, and the constructed-response questions address Writing standards. To prepare students for other CCSS-aligned assessments, such as Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced assessments, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

- **Spelling** is assessed separately in each week in which new spelling words are introduced.

- Optional fluency assessment opportunities are provided twice a year in the Beginning-of-Year Assessment and the Unit 4 Unit Assessment. If you wish to assess students' fluency more frequently throughout the year, you may use the online Fluency Supplement and the Optional Fluency Assessment Guide in the Teacher Resources section of this Teacher Guide.

Differentiation of Instruction

Opportunities for differentiation of instruction feature prominently in the program. There are multiple suggestions for how to support and challenge students throughout the lessons. These optional questions, activities, and information are labeled SUPPORT and CHALLENGE. Please use these support and challenge opportunities to address the needs of your class and individual students.

Each unit also concludes with a Pausing Point for differentiation of instruction. (The unit overview indicates the duration of the Pausing Point.) The purpose of the Pausing Point is to provide opportunities for remediation and enrichment based on the results of the unit assessment and Tens scores from across the unit. You may wish to provide remediation or enrichment opportunities to individual students, small groups, or the whole class, based on students' needs.

References

Beck, Isabel L., Margaret G. McKeown, and Linda Kucan. (2002). *Bringing Words to Life: Robust Vocabulary Instruction.* New York: The Guilford Press.

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Unit Introduction

Unit 1: *Short Stories: Flying Lessons & Other Stories*

INTRODUCTION TO UNIT 1

Welcome

This introduction provides the necessary unit-specific background information to teach the *Short Stories: Flying Lessons & Other Stories* unit. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, fluency, speaking and listening, fluency, differentiation of instruction, and resources available in Grade 6 CKLA, see the Program Introduction on pages 10–23 of this Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 6 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). **The first unit of Grade 6 CKLA contains 10 daily lessons, each of which will require a total of 90 minutes**, **i.e., in schools in which 45 minutes daily is allocated for English instruction, teachers will typically need to allocate 2 instructional days for each lesson**.

In Unit 1, each lesson intentionally focuses mainly on reading and writing with some review of Grade 5 grammar and morphology skills. In this way, students are immediately immersed in CKLA reading and writing routines during their first few weeks back in school after summer break. Please also note the following:

- Explicit instruction in morphology, grammar, and spelling, aligned to the CCSS–ELA for Grade 6, starts in Unit 2.

It is recommended that you spend no more than 25 instructional days total on this unit. Please refer to the Pacing Guide on page 28 for guidance.

After completing all of the above lessons and activities in this unit, you will administer the Beginning-of-Year Assessment found at the back of the Teacher Guide. We recommend you spend no more than three days total on the assessment.

Why *Short Stories: Flying Lessons & Other Stories* Is Important

This unit focuses on examining short stories. Students will focus on both reading and writing short stories. Students will learn that short stories are a genre that can vary widely in form and subject.

Students will read selections from *Flying Lessons & Other Stories*. *Flying Lessons & Other*

Stories includes short stories written by some of today's best middle-grades authors from a wide array of cultures and experiences, including Walter Dean Myers, Meg Medina, Grace Lin, Jacqueline Woodson, and other popular, award-winning writers. This collection of contemporary stories was put together to express different voices and experiences of young people.

These stories and your classroom discussion will give students the opportunity to explore the diverse backgrounds represented in your classroom, your community, and our country. The topic of cultural diversity in America is a timely one. The stories in *Flying Lessons & Other Stories* will help readers recognize and appreciate the things that make each of us different—and the things we have in common.

Teaching and Discussing Sensitive Topics

These short stories deal with challenging issues that middle school students may face today, such as divorce, death, racism, and inequality. Such topics are often emotionally charged and may be challenging to explore with middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit**.

If you believe your students' families would benefit from an introduction to this unit, there is a sample letter included in the Activity Book that can be sent to families (AP 1.1). You may also choose to share some or all of the resources in the Teaching and Discussing Sensitive Topics resources online at www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/.

Embrace Race

Embrace Race provides free resources, including video clips, blog posts, and "tip sheets," for talking with students about race, racism, and how to make changes. There are live and recorded video clip conversations with individuals who have experience and expertise in talking with students about race. You can register for upcoming conversations, as well as watch previously recorded clips.

Learning for Justice

The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors and other practitioners—who work with children from kindergarten through high school. Links to articles on ability, class, and gender may be of particular use with this unit.

Teaching for Change

Teaching for Change provides teachers and parents with the tools to create schools where students learn to read, write, and change the world.

Links to resources that may help you talk to students about divorce and death (if needed) are also included in the online resources for this unit.

Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades

Students who have participated in Core Knowledge Language Arts (CKLA) instruction in Grades 3–5 will already have considerable background knowledge for this unit, as highlighted below. For students who have not received prior CKLA instruction, introductory knowledge will be covered in the Core Connections section of Lesson 1.

Classic Tales: The Wind in the Willows (Grade 3)

- Identify fantasy as a type of fiction.
- Identify from which character's perspective the story is being experienced.
- Identify common themes (e.g., friendship/loyalty, hospitality, responsibility, and irresponsibility) as demonstrated through the characters.
- Demonstrate understanding of literary terms, such as *author, characters, setting, plot, dialogue, personification, point of view, perspective, biography, autobiography, theme, narrator,* and *narration*.

Brown Girl Dreaming (Grade 4)

- Discuss the concepts of identity and values.
- Identify and use descriptive language incorporating sensory elements in writing.
- Use strong action verbs and develop strong characters and elaborate plot elements in narrative writing.

They Call Me Güero (Grade 5)

- Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.
- Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).
- Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.
- Describe how a narrator's or speaker's point of view influences how events are described.

Pacing Guide

The following is an overview and pacing guide to teaching the ten lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

Lesson 1		Lesson 2		Lesson 3
Day 1	**Day 2**	**Day 3**	**Day 4**	**Day 5**
Core Connections 45 min Short Stories	**Reading** 45 min Read Aloud: "The Difficult Path" Word Work: *Cold*	**Reading** 45 min Whole Group: "Sol Painting, Inc." Word Work: *Humiliated*	**Grammar** 15 min Grade 5 Review: Complete Sentences **Writing** 30 min Short Story: Story Map	**Reading** 45 min Close Reading: "Sol Painting, Inc." Word Work: *Shot*

Lesson 3	Lesson 4		Lesson 5	
Day 6	**Day 7**	**Day 8**	**Day 9**	**Day 10**
Writing 45 min Short Story: Character Profile	**Reading** 45 min Independent Reading "Secret Samantha" Word Work: *Smirk*	**Grammar** 15 min Grade 5 Review: Practice Complete Sentences **Writing** 30 min Short Story: Sensory Language	**Reading** 45 min Close Reading "Secret Samantha" Word Work: *Peppy*	**Writing** 45 min Short Story: Sequence Plot Events Begin Draft of Short Story

Lesson 6		Lesson 7		Lesson 8
Day 11	**Day 12**	**Day 13**	**Day 14**	**Day 15**
Reading 45 min Small Group: "Choctaw Bigfoot, Midnight in the Mountains" Word Work: *Cliché*	**Morphology** 15 min Grade 5 Review: Prefixes and Suffixes **Writing** 30 min Short Story: Dialogue	**Reading** 45 min Close Read: "Main Street" Word Work: *Intense*	**Writing** 45 min Short Story: Draft	**Reading** 45 min Whole Group: "Don't Just Sit There Like a Punk" Word Work: *Instinct*

Lesson 8	Lesson 9		Lesson 10	
Day 16	**Day 17**	**Day 18**	**Day 19**	**Day 20**
Morphology 15 min Grade 5 Review: Prefixes and Suffixes **Writing** 30 min Short Story: Share and Evaluate	**Reading** 45 min Independent Reading: "Sometimes a Dream Needs a Push" Word Work: *Executive*	**Writing** 45 min Short Story: Revise and Edit	**Reading** 45 min Small Group: "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push" Word Work: *Focus*	**Morphology** 15 min Grade 5 Review: Practice Prefixes and Suffixes **Writing** 30 min Short Story: Publish

Beginning-of-Year Assessment		
Assessment Day 1	**Assessment Day 2**	**Assessment Day 3**
Reading Comprehension Assessment 45 min	Grammar Assessment 45 min	Morphology Assessment 45 min
Assessment Day 4 (as needed)	**Assessment Day 5 (as needed)**	**Assessment Day 6 (as needed)**
Word Reading in Isolation Assessment and Fluency Assessment 45 min	Word Reading in Isolation Assessment and Fluency Assessment 45 min	Word Reading in Isolation Assessment and Fluency Assessment 45 min

Core Connections

The Core Connections section in Lesson 1 provides a broad overview of relevant background knowledge for *Short Stories: Flying Lessons & Other Stories*. Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge (see section titled Core Content Objectives Addressed in Core Knowledge Language Arts During Previous Grades). For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 1, students will learn what a short story is, be introduced to the book *Flying Lessons & Other Stories*, learn about the elements of story structure, and understand that everyone has personal stories.

Reading

Flying Lessons & Other Stories

Unit 1 Reading lessons include comprehensive instruction in reading comprehension, vocabulary, and word work. For detailed information about these components, including reading groupings and comprehension question types, see the Program Introduction on pages 10–23 of this Teacher Guide.

This unit is one of eight CKLA Grade 6 units. The CKLA Grade 6 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards, this Teacher Guide calls for students to read only designated selections from *Flying Lessons & Other Stories.* If your schedule during other parts of the school day permits, we encourage you to guide your students in choosing additional selections from the book to read, as they will gain an even deeper understanding of the content and issues addressed.

While the selections that students will read are each relatively short, they include complex ideas and text that prepare students for the increased demands and vocabulary of later Grade 6 units and beyond. If you find that your students complete a particular day's reading activities in less than the allotted time, consider having your students practice rereading the selections aloud, read additional selections not included in this unit, and/or use the remaining time to devote to the writing lesson, as needed.

All of the selections in *Flying Lessons & Other Stories* are valuable and worthwhile. However, in the interest of time, students are reading only selected stories from the collection during class time—not all of the stories. Please note that some of the omitted stories contain subjects that may be challenging or inappropriate for some middle school classrooms. If your students want to read the omitted stories on their own or share them with their families, it is advised that you preview these stories and be prepared to address the sensitive subjects they may raise.

"The Beans and Rice Chronicles of Isaiah Dunn"
This story has a compelling protagonist, is pro-library, and offers hope at the end. That said, note the inclusion of the following topics: the death of a parent, neglect, alcoholic parent, extreme poverty, and homelessness. These might be too many difficult issues at once to address in a classroom setting.

"Flying Lessons"
In this story, a grandmother takes her grandson to Europe and daily leaves him on his own in hopes that he'll have some interesting experiences that jolt him out of his intense focus on academics. Her behavior and the resulting experiences may be considered irresponsible.

"Seventy-Six Dollars and Forty-Nine Cents"
This story deals with a self-admitted social outcast who tries to persuade the "stuck-up pretty girl" to do something she doesn't want to do. With today's focus on consent in many schools, this story would likely present some difficulties.

Writing

In this unit, students will review the stages of the writing process and write and publish a narrative short story. The Writing lessons connect to the content of the Reading lessons, giving students a deeper understanding of the construction and appreciation of short story narratives.

For detailed information about the CKLA approach to writing and the writing process, see pages 19–20 of the Introduction to CKLA in this Teacher Guide.

Grammar, Morphology, and Spelling

In Unit 1, students review Grade 5 grammar skills on complete sentences/subjects and predicates. They will also review Grade 5 morphology skills on prefixes and suffixes. There is no spelling instruction in Unit 1. Formal instruction in grammar, morphology, and spelling appropriate for students in Grade 6 begins in Unit 2. **For detailed information about the CKLA approach to grammar, morphology, and spelling, see page 20 of the Introduction to CKLA in this Teacher Guide.**

Speaking and Listening

Unit 1 allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities. **For detailed information about the CKLA approach to Speaking and Listening, see pages 20–21 of the Introduction to CKLA in this Teacher Guide.**

Fluency

While many students will have achieved adequate fluency by Grade 6, CKLA continues to provide resources to help students improve automaticity and fluency for better reading comprehension. The Beginning-of-Year Assessment at the end of Unit 1 provides an opportunity for teachers to assess fluency and determine which students can benefit from additional fluency support.

For students requiring additional fluency support, the optional Fluency Supplement, consisting of a variety of reading selections, is provided online at https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/. You may choose and use the selections at your discretion in any order or frequency.

For additional information about fluency resources in Grade 6 CKLA, see page 21 of the Introduction to CKLA in this Teacher Guide.

Assessment

For an overview of assessment in CKLA, see pages 21–22 of the Introduction to CKLA in this Teacher Guide.

Unit 1 includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills.

This unit does not include a required End-of-Unit Comprehension Check since additional instructional days are already needed to administer the Beginning-of-Year Assessment, as explained below.

Beginning-of-Year Assessment

Unit 1 concludes with a Beginning-of-Year Assessment to help you determine whether students have adequate preparation for Grade 6 CKLA instruction. In most situations, we recommend that it be administered at the end of Unit 1, rather than the beginning, to give students an opportunity to acclimate to the school environment after the summer break.

The Beginning-of-Year Assessment includes three components to be administered in a whole-group setting, completed independently by each student: a written assessment of reading comprehension, a written assessment of grammar, and a written assessment of morphology. The Beginning-of-Year Assessment also includes two components to be administered individually to students: an oral assessment of word reading in isolation and a fluency assessment.

The Reading Comprehension Assessment is designed to be completed during a 45-minute block of time and will be administered on the first assessment day. There are three passages for students to read and 10 questions after each passage for students to answer.

The Grammar and Morphology Assessments are designed to be completed during two 45-minute blocks of time on the second and third assessment days respectively.

The Word Reading in Isolation Assessment evaluates skills in reading words in isolation. You will assess selected students individually on this portion of the assessment. Explicit administration instructions are included in this Teacher Guide on Beginning-of-Year Assessment Day 1.

The Fluency Assessment is to be administered to all students. Instructions for the administration of this assessment are included in this Teacher Guide on Beginning-of-Year Assessment Day 1.

After administering the Beginning-of-Year Assessment, you will complete an analysis summary

of individual student performance using the Grade 6 Beginning-of-Year Assessment Summary pages. The results of the analysis will give you a clear idea of which students are ready for Grade 6 CKLA instruction and which students may need instruction in CKLA materials from earlier grades.

Students who are significantly below grade level, with significant gaps in letter-sound knowledge, require intensive decoding instruction on their level, ideally by a reading specialist, to bring them up to grade level.

Activity Book

The Unit 1 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes a Student Resources section, which includes a glossary of words in the Unit 1 reading selections, the individual code chart, and resources for the unit writing project, including the writing process diagram and editing symbols.

For detailed information about resources in the Activity Book, see pages 12–13 of the Introduction to CKLA in this Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled Teacher Resources. In this section, information is included about the following:

- Glossary for *Flying Lessons & Other Stories*
- Pronunciation Guide for *Flying Lessons & Other Stories*
- Individual Code Chart
  - Encourage students to use the Individual Code Chart whenever they are reading and/or writing throughout the day, not just during the language arts block. This reinforces the notion that the skills they are learning during language arts are meant to be applied whenever they are reading and writing.
- Anecdotal Reading Records
  - This chart can be used for recording anecdotal notes about students' reading abilities. You can record things such as persistent difficulty with specific sound-spelling correspondences, difficulty with certain digraphs/letter teams, difficulty segmenting isolated words, and progress with specific skills.
- Tens Charts for scoring student work
  - These charts were created for use with assessments that have a defined number of items (such as written assessments, end-of-unit assessments, and activity pages). However, you may use the Tens system to record informal observations, such as an end-of-lesson check-in, as well.

- Using Chunking to Decode Multisyllable Words
- Structure of a Persuasive Essay
- The Writing Process
- Subjects and Predicates
- Transition Words and Phrases
- Elements of a Plot
- Prefixes and Suffixes
- Common Spelling Rules for Prefixes and Suffixes
- Quotation Marks in Dialogue
- Short Story Rubric
- Peer Review Checklist for Short Story
- Short Story Editing Checklist
- Proofreading Symbols
- Optional Fluency Assessment Guide
- Fluency Assessment Scoring Sheet
- Activity Book Answer Key

Digital Components

Various resources that appear in this unit are provided as digital components. These include various posters, charts, graphic organizers, and images referenced in the Advance Preparation section of each lesson. All digital components can be found at https://www.coreknowledge.org/wp-content/uploads/2025/07/CKLA_G6_DigitalComponents.pdf.

Recommended Resources

You should consider various times when you might infuse the curriculum with other authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

- *Us, in Progress: Short Stories About Young Latinos*, by Lulu Delacre. (HarperCollins, 2017) ISBN: 978-0062392145
- *Eagle Song*, by Joseph Bruchac. (Puffin Books, 1999) ISBN: 978-0141301693
- *Becoming Muhammad Ali*, by James Patterson and Kwame Alexander. (Jimmy Patterson, 2020) ISBN: 978-0316498166
- *Schomburg: The Man Who Built a Library*, by Carole Boston Weatherford. (Candlewick, 2019) ISBN: 978-1536208979

Related Resources for Culturally Responsive Teaching

CKLA online resources at https://www.coreknowledge.org/free-resource/ckla-unit-1-flying-lessons/digital-components/ provides links to organizations, websites, resources, books, and films have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit.

Embrace Race offers an extensive annotated list of children's books for students ranging in age from preschool and up that may be used as a starting point for discussions about race. You may want to include some of these books in your classroom library while you are teaching this unit.

Facing History and Ourselves is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and antisemitism in order to promote the development of a more humane and informed citizenry.

Learning for Justice provides free resources for social justice and anti-bias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Included in the CKLA online resources are links to the resources described below.

- ***Social Justice Standards*** provide a roadmap for anti-bias education.
- ***Let's Talk*** facilitates discussions about race, racism, and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination, such as gender bias, ableism, and religious or anti-LGBT persecution.
- ***Teaching the Movement*** provides resources for teaching about the Civil Rights Movement in the United States.
- ***Critical Practices for Anti-bias Education*** offers practical strategies for accomplishing academic and social-emotional goals side by side.

Online resources for Related Resources for Culturally Responsive Teaching also includes links to additional resources on classroom conversations about racism, hairstyles and discrimination, divorce, and the death of a parent.

Lesson 1

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: **Core Connections**	45 min	Review Prior Knowledge	Story Structure Chart *Flying Lessons & Other Stories* Activity Page 1.2
DAY 2: **Reading**	40 min	Read-Aloud: "The Difficult Path"	Story Structure Chart Activity Pages 1.3, 1.4, and SR.1
	5 min	Word Work: *cold*	
Take-Home Material	*	Reading	Activity Page 1.1 *Letter to Family*

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Identify the main elements and structure of a short story.

Reading

Explain the main elements of a short story and how they contribute to the story's structure. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Determine the meaning of domain-specific words. (L.6.6)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English. Additionally, English-speaking students may gain insight into the similarities between Spanish and English by examining root words, prefixes, and suffixes.

1. **according to**, ***prep***. as said or written by a specific person or group
2. **audience**, ***n***. the reader(s) of a text
3. **character**, ***n***. a person in a story
5. **conflict**, ***n***. a struggle between characters or a problem characters are trying to overcome
6. **dialogue**, ***n***. conversation between two or more characters in a text, enclosed by quotation marks.
7. **event**, ***n***. an important action
8. **genre**, ***n***. a category of literature, music, or art
9. **literary**, ***adj***. relating to works of literature, such as novels, poems, and plays
10. **narrative**, ***n***. a story that is written or told
11. **narrator**, ***n***. a person who tells a story
12. **paraphrase**, ***v***. to restate something in a different way
13. **plot**, ***n***. a series of events and actions that relate to a story's conflict
14. **quote**, ***v***. to repeat the exact words that someone else used
15. **resolution**, ***n***. the part of a story where the conflict or problem is solved
16. **sequence**, ***n***. the order in which things happen
17. **setting**, ***n***. the time and place in which a story occurs
18. **story structure**, ***n***. the characters, setting, and events that make up a story
19. **theme**, ***n***. the main idea or subject of a piece of writing
20. **tone**, ***adj***. the attitude of a piece of writing, expressed through the style of writing and the words the author uses

21. **transition words**, ***n***. words or phrases used to move from one event to another

22. **voice**, ***n***. the way in which a writer expresses a thought, feeling, or event in writing

Spanish Cognates for Academic Vocabulary in *Flying Lessons & Other Stories*	
audiencia	*resolución*
carácter	*sequencia*
conflicto	*tema*
diálogo	*transición*
evento	*voz*
literario	

ADVANCE PREPARATION

Core Connections

- Draw and display a blank Story Structure Chart like the one on Activity Page 1.2.
- Be prepared to tell a brief story from your own life or a fictional story familiar to students in order to illustrate the elements of a short story.

Reading

- Note that the story contains a reference to the sale of Lingsi to the wealthy Li family. Be prepared to explain that such transactions were not uncommon during the time and place depicted in this story.

Fluency (Optional)

- Choose and make copies of a text selection from the online *Fluency Supplement* to distribute and review with students who need additional fluency practice. See the introduction of the Unit 1 Teacher Guide for more information on using the *Fluency Supplement* and assessing fluency.

DAY 1

CORE CONNECTIONS 45 minutes

Introduce the Literary Genre: Short Stories 5 minutes

- Tell students that Unit 1 is a literary unit. Students who had Core Knowledge in earlier grades may recall that *literary* refers to a work of literature, such as a story, novel, poem, or play.
- Ask students to recall some elements of literary works. Their answers can be used to identify student knowledge of story structure. Prompt them to identify characters, setting, plot, conflict or problem, and resolution.
- Explain to students that the literary text they will be reading in this unit belongs to a genre, or category of literature, known as a short story. Ask students to brainstorm what they know about short stories.
    - Students may answer that short stories are brief but fully developed, can be read in one sitting, contain only a few characters, and focus on a single subject or theme.
- Ask students to share short stories they have heard or read on their own or in Core Knowledge in other grades. They may recall having heard or read Japanese and Native American myths in Grade 5 and/or stories that are part of the Arthurian legend in Grade 4.

Introduce the Book 5 minutes

- Ensure each student has a copy of the book, *Flying Lessons & Other Stories*.
- Read aloud to students the Editor's Note from *Flying Lessons & Other Stories* (pages xi–xii).
- Tell students that *Flying Lessons & Other Stories* features different kinds of short stories told in the voices of different young people with different backgrounds, cultures, and experiences.
- Have them read the table of contents and share what they think some of the stories will be about.

Note to Teacher: Students will not be reading all the stories in *Flying Lessons & Other Stories*. In the interest of time, seven of the best examples of the short story genre have been selected from *Flying Lessons & Other Stories* for classroom instruction.

Chart the Structure of a Story 30 minutes

- Explain to students that everyone has personal stories, like the one Ellen Oh tells about herself in the Editor's Note from *Flying Lessons & Other Stories*.
- Briefly relate to students a story from your own life—or, if you are not comfortable with that, a fictional story familiar to students—as an example. Explain to students that although short stories are different from one another, they all contain some similar elements.

- Display the story structure chart you prepared before the lesson. Briefly go over each element with students:
    - **Characters:** The people who take part in the story. Animals and mythical creatures can also be characters in a story.
    - **Setting:** The time and place in which the story occurs.
    - **Conflict:** A difficulty or struggle the characters try to overcome. The main character is usually on one side of the conflict. This usually begins the action in the story.
    - **Events:** The important actions that happen in the story. This includes the characters' attempts to solve the conflict. The events comprise the story's plot.
    - **Resolution:** The part of the story, usually at or near the end, where the conflict or problem is resolved.
    - **Theme:** The main idea or message the reader learns by the end of the story. Most of the important events relate to the theme.
- Explain to students that the plot of a short story usually follows a similar structure: (1) the beginning introduces the characters and setting and establishes a problem or conflict; (2) the middle is where a series of events occur, often attempts by the characters to resolve the conflict; (3) the end identifies the resolution of the conflict or how the problem is solved.
- Use the story structure chart to map out and identify the elements of the story you just told students. (Note to students that only the most important characters and events from the story are included in a story structure chart.)

Turn and Talk After you have identified the structural elements of the story you narrated to students, have students turn to a partner and take turns telling a personal story to one another. For example, they might tell about a time they had an argument with their best friend or a family member over something. Then have them work together to fill out the story structure chart on Activity Page 1.2 for each story. When students have finished, call on a few volunteers to share their stories and charts with the class.

Wrap Up 5 minutes

- **Think-Pair-Share** Have students think about what they learned about story structure. Ask students to turn to a partner and share what they remember about the elements that comprise a short story.
- Direct students to the story structure chart you created, and ask students to define the different elements.
    - Answers may vary but may include: A character is someone who appears in a story. An event is something that happens in a story. The theme is an important idea throughout the story.
- Tell students they will read a short story and examine its structure.

DAY 2

READING 45 minutes

Read Aloud: "The Difficult Path" [pages 23–39]

Introduce the Story 5 minutes

- Tell students you will read aloud the story "The Difficult Path," by author Grace Lin. Students should follow along in their book as you read.
- Provide the following background information:
  - Grace Lin is an award-winning author and illustrator of more than a dozen picture books. Most of her books are about the Asian American experience.
  - The story they will read in this lesson, "The Difficult Path," is set in the early 1800s in the Qing Dynasty of imperial China—the last imperial dynasty of China. Women had few rights at this time. Their lives were largely confined to the home. Few girls learned to read or write—particularly peasant girls such as the main character, Lingsi.
  - The story references the Red Flag Fleet, a band of pirates who roamed the China Seas during the early 19th century. The character of Tianyi is based on pirate leader Ching Shih, who took command of the Red Flag Fleet after the death of her husband.

Core Vocabulary

Have students turn to page 23 in *Flying Lessons & Other Stories*. Preview the core vocabulary words before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *scholar*. Have them find the word on page 23 of the book.
- Explain the following:
  - The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.
  - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 1.3 while you read each word and its meaning, noting the following:
  - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
  - Words are listed in the order in which they appear in the story.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

1. **scholar, *n***. a person who is highly educated (**23**)
2. **spirited**, ***adj***. lively, enthusiastic (**24**)
3. **tutor**, ***n***. a private teacher, especially one who teaches a single student (**24**)
4. **cringe**, ***v***. to draw back in disgust or fear (**24**)
5. **incense**, ***n***. a substance that is burned for the sweet smell it produces (**25**)
6. **ancestral shrine**, ***n***. a small place of worship kept in one's home and used to honor deceased relatives (**25**)
7. **glimpse**, ***n***. a brief or partial view (**27**)
8. **matchmaker**, ***n***. a person who arranges marriages between others (**29**)
9. **amnesty**, ***n***. a pardon; official forgiveness for breaking a law (**31**)
10. **sampan, *n.*** a small, flat-bottomed boat (**33**)
11. **gape**, ***v***. to stare open-mouthed in amazement or wonder (**34**)
12. **ransom**, ***n.*** money paid in exchange for a prisoner (**35**)
13. **plain**, ***adj***. not especially attractive (**36**)
14. **cold**, ***adj***. harsh and unfriendly (**36**)

Vocabulary Chart for "The Difficult Path"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	ancestral shrine incense sampan	amnesty cringe gape glimpse matchmaker ransom scholar spirited tutor
Spanish Cognates for Core Vocabulary	(none for this unit)	
Multiple-Meaning Core Vocabulary Words		cold plain
Sayings and Phrases	a girl of good blood	

- Also point out that Activity Page 1.3 includes a pronunciation guide of words that may be challenging to pronounce.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.10). Students who have used CKLA in earlier grades may recall the Individual Code Chart. Demonstrate how to pronounce the first word, using the pronunciation guide.
- Have students refer to the glossary on Activity Book page SR.1. Explain that the glossary also contains definitions of all the vocabulary words in this book. Point out that these words are listed in alphabetical order. Have them find the word, and ask a student to read its definition.
- Read the purpose for reading from the board/chart paper:

Identify the main elements and structure of a short story.

Read "The Difficult Path" 25 minutes

Read the story aloud as students follow along in their books. Then, discuss the corresponding guided reading supports, rereading sections of text as necessary to support the discussion.

Throughout this lesson and other lessons in the Teacher Guide, you will see different kinds of questions intended to support comprehension. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. When asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer. Certain questions or activities labeled either SUPPORT or CHALLENGE are not intended to be used in all situations. The items labeled SUPPORT provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled CHALLENGE should be used with classes that would benefit from additional enrichment opportunities.

[pages 23–24]

Note to Teacher: Have students read to the end of the paragraph at the top of page 25.

Literal Which characters are introduced on these pages?

- Mrs. Li, her son FuDing, Mrs. Wang, the narrator (whose name is not yet known but who is a servant to Mrs. Li), the narrator's mother, and a new tutor

Note to Teacher: You may wish to direct students to reread pages 23–24 themselves to find out more about the characters and when and where the story takes place and then ask students the other questions.

Inferential When and where does the story take place? What clues help you answer this question?

- The story takes place in China; this is apparent because the characters and places all have Chinese names. The story takes place at some time in the past; this is apparent because Mrs. Li is able to buy a girl to be a household servant. Most of the story takes place in the Lis' house.

Inferential How are Lingsi's living arrangements different from the Li family's? Explain your answer.

- The wealthy Li family lives in a fancy house and can afford servants and tutors. Lingsi is a lowly servant girl in the family's home, so she must live and work with the other servants there.

Literal Who does Lingsi live with and work for? How does she come to live and work there?

- Lingsi lives with and works for the Li family. She lives and works there because her mother sold her to Mrs. Li.

Inferential What does Lingsi's mother feel about the importance of education? Why does she feel that way? How does this introduce conflict into the story?

- Lingsi's mother thinks education is very important. She values education because she was a scholar's daughter, and she makes Mrs. Li promise to give Lingsi an education before she agrees to sell her. This creates a conflict because Mrs. Li sees no value in educating a girl—much less a servant girl.

SUPPORT: Provide the following supports to students:

- If necessary, remind students of the definition of *conflict* in a short story.
- Point out to students that the honeyed lychees Aunty Wang "helped herself to" at the top of page 24 are a type of small round fruit. This further illustrates the wealth and privilege of the Li family.
- Tell students that chamber pots are bowls kept in a bedroom and used as toilets at night, which explains why Lingsi cringes when she empties them. The chamber pot is a clue that this story takes place in the past before there were indoor bathrooms.

[pages 25–26]

Note to Teacher: Have students read to the end of the first full paragraph on page 26.

SUPPORT: The House of Li refers to the Li family including ancestors.

Inferential According to the story, why is Mr. Li unable to light the incense of the ancestral shrine? How does this affect Lingsi?

- He is unable to light the incense because this day is Lingsi's sixth birthday, and Mrs. Li has shamed the family's ancestors by not keeping her promise to begin Lingsi's education when she turns six. When this is discovered, Mrs. Li agrees to hire a tutor for both her son and Lingsi.

Literal How long has Lingsi been with Mrs. Li? Support your answer with the text.

- Lingsi has been with Mrs. Li for six years. It is Lingsi's sixth birthday. Mrs. Li says that she told Lingsi's mother that she would teach her to read so that she could take the baby.

Inferential [Point out that the word *salary* in the first full paragraph on page 26 is money paid to a worker. Then ask the question.] What does Lingsi mean when she says that her Teacher's action of changing the incense insured her lessons and his larger salary?

- It means that she thinks the Teacher secretly changed the incense to a kind that wouldn't burn so that Mrs. Li would think her ancestors knew that she had shamed her family, causing her to hire the Teacher at an increased salary to teach Lingsi.

[pages 26–27]

Note to Teacher: Have students read to the middle of page 27.

Literal Who is FuDing? What does Lingsi think about him?

- FuDing is Mrs. Li's son. Lingsi does not think well of FuDing. She describes him as lazy and spoiled.

Literal What is the name of the poem Lingsi reads in her lesson? How is it connected to the story?

- The poem is called "The Difficult Path" by Li Po. This is also the title of the story.

Inferential What does Teacher tell Lingsi about the poet? Why do you think he shares this with her?

- Teacher says "Li Po writes of endless hardships . . . but you also feel his valiant spirit." He shares this with her to let her know that while her life is difficult, he thinks she has the spirit to overcome her difficulties.

SUPPORT: The word *hardships* means "difficulties." Someone with valiant spirit has the courage to face challenges.

CHALLENGE: Reread the poem. What message might the speaker have that goes beyond the literal meaning of the poem?

- Answers may vary but may include that the lines are about freedom and finding one's true way in the world.

Note to Teacher: Li Po (701–762) is one of the most famous Chinese poets, often hailed as the greatest poet in Chinese history. His work often explores friendship, nature, and the passage of time. Consider having students return to the poem after finishing the story and examine how it foreshadows Lingsi's escape on the pirate ship.

[pages 27–28]

Note to Teacher: Have students read to the end of the second full paragraph on page 28.

Literal Why does Teacher leave? How does this contribute to the story's main conflict?

- Teacher leaves because FuDing has reached marrying age and no longer needs lessons. This creates a conflict because Lingsi badly wants to continue her education, but it now appears that she will be unable to do so.

Evaluative Do you think Lingsi a good student? Why do you think this?

- Teacher calls Lingsi a smart and clever student, says that she would pass the Imperial Examination if she were a boy, and says that teaching her has been a pleasure.

[pages 28–29]

Literal Why does the family travel to the Infinite Stream Temple?

- They travel there to find a wife for FuDing.

[page 30]

Literal What do we learn about the reasons Mrs. Li wanted to buy Lingsi specifically, instead of any other peasant girl? What is Lingsi's reaction when she realizes this? Why does she react this way?

- Mrs. Li understood that FuDing would not likely make an attractive husband for a young woman from a wealthy family, so she purchased a scholar's granddaughter to become FuDing's wife in case another bride could not be found. Mrs. Li wanted FuDing to marry someone who was intelligent. Lingsi is horrified when she learns this, because she finds FuDing to be stupid and cruel.

SUPPORT: If necessary, point out to students that the extra space near the bottom of the page indicates the passage of time. The same device is used at the top of page 34.

[continue reading pages 31–32 aloud]

CHALLENGE: The text makes two reference to one of Li Po's most famous poems, "The Exile's Letter," the theme of which concerns the sadness of parting from former companions and the precarious nature of a scholar's life. Explain this to students, and then ask them to speculate on why these lines are quoted in the story here.

[pages 33–34]

Note to Teacher: Have students read to the break on page 34.

Literal What is the name of the Chinese pirate fleet?

- The Chinese pirate fleet is called the Red Flag Fleet.

Note to Teacher: In the interest of time, you may choose to have students read the remaining pages silently, instead of continuing to read aloud, and then discuss the questions.

[page 34–35]

Literal Who is Tianyi?

- Tianyi is the female pirate captain of the famed Red Flag Fleet.

Inferential How does Lingsi feel about meeting Tianyi? How do you know?

- Lingsi is surprised and impressed by Tianyi. The detail "I could only gape" shows her surprise. Lingsi also compares Tianyi to the goddess Xi Wangmu, who was both fearsome and beautiful.

SUPPORT: The goddess Xi Wangmu was said to be unimaginably beautiful. She serves as a guardian to all Daoist women and has complete control over life, death, creation, and destruction.

Literal Why did the pirates kidnap Lingsi?

- The pirates intended to hold her for ransom because they thought she was Mrs. Li's daughter.

Literal What clues should have told the pirates that Lingsi was not Mrs. Li's daughter?

- Tianyi points out that Lingsi's shabby clothes and rough hands should have revealed to them that she was merely a servant girl.

[page 36]

Inferential What does Tianyi mean when she says Bisi is "too plain"? Why does she say this? What does Dihan's reaction tell you about Tianyi's personality?

- Tianyi is claiming that Bisi is not especially attractive. However, Lingsi says that even though Bisi was crying, she still "did look rather nice." So Bisi is not actually an unattractive young woman. Tianyi says that Bisi is "too plain" as an excuse not to turn her over to the Po Tsai pirates. Dihan's comment indicates that Tianyi has done this before, suggesting that Tianyi has a kindness toward captives—especially captive women.

[pages 37–38]

Inferential How does Tianyi discover that Lingsi can read? How does this discovery lead to the story's resolution?

- When Lingsi reads the labels on the tea crates the pirates have stolen, Tianyi discovers that she can read. Tianyi quickly decides to keep Lingsi on the ship so Lingsi can teach her to read. This leads to the story's resolution because it allows Lingsi to solve two problems: she is able to continue her love of learning as well as to escape from the Li family and the prospect of marrying FuDing.

[page 39]

Evaluative [Point out to students that Lingsi repeats the lines from Li Po's poem at the end of the story.] What theme is expressed by Lingsi repeating these lines from Li Po's poem at the end of "The Difficult Path"? Do you think repeating these lines is a good way to convey this theme?

- Accept reasonable answers. Answers will vary but may include that these lines show that Lingsi is happy to have her freedom, even if it is difficult. The theme could be, "freedom is well worth its difficulties."

SUPPORT: The theme of a story is not usually stated by the author. The reader must use clues in the story to figure out the theme. The theme may be an important idea or lesson the author wants the reader to know. Most of the details in the story will relate back to the theme.

Evaluative Do you think Lingsi had a life of hardship while she lived with the House of Li? Support your answer with evidence from the text.

- Accept reasonable responses that are supported with evidence from the text.

Discuss "The Difficult Path," and Wrap Up the Lesson 10 minutes

Display a blank story structure chart, and direct students to Activity Page 1.4. Have students help you record the story structure of "The Difficult Path" as they fill in their activity page. Students may need help determining which characters and events are important enough to be included in the story structure chart. Work together as a class to make such decisions.

The Difficult Path	
Characters: Lingsi, Mrs. Li, FuDing, Teacher, Tianyi	**Setting:** China, in the past
Problem: Lingsi must end her schooling to marry FuDing.	
Events: • Lingsi's mother sells her to the Li family, who promise to begin to educate her by her sixth birthday. • When the incense doesn't light, Mrs. Li believes she has angered her ancestors, so she allows Lingsi to be educated by FuDing's Teacher. • Lingsi's schooling ends when FuDing ends his studies to marry. • The Li family travels to the to the Infinite Stream Temple to find FuDing a bride. Lingsi learns that she may become his bride if someone else is not found. • The temple is raided by the Red Flag Fleet pirates, and Lingsi is taken captive. • Lingsi meets the female pirate captain, Tianyi. • Tianyi learns Lingsi can read and says Lingsi can stay with the pirates if she will teach Tianyi to read.	
Resolution: Lingsi chooses to stay with the pirates, where she is happy to have her freedom, even if it is difficult.	
Theme: Freedom is well worth its difficulties.	

To wrap up the lesson, have students revisit the purpose for reading that you displayed at the beginning of class, and ask them to name the elements in the structure of a short story.

> Identify the main elements and structure of a short story.

Students should name the following story elements:

- **Characters:** The people who take part in the story.
- **Setting:** The time and place in which the story occurs.
- **Conflict:** A problem or struggle the characters must overcome.
- **Events:** The important actions that happen in the story.
- **Resolution:** The part of the story, usually at or near the end, where the problem is resolved.
- **Theme:** The main idea or message the reader learns by the end of the story.

Word Work: *Cold* 5 minutes

1. In the story, you read, "Then, throwing Dihan a cold glance, she added, 'Perhaps we should have *your wife* help you bring them to shore.'" You know the word *cold*, but you may not have heard it used this way before.
2. Say the word *cold* with me.

3. *Cold* means harsh and unfriendly.
4. William's mother gave him a cold reception when he came home late for dinner.
5. What are some reasons why somebody might cause someone to feel cold toward another person? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I might feel cold toward my friends if they _____."]
6. What part of speech is the word *cold*?

   o an adjective

Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *cold* is a word with multiple meanings. Share the following with students.]

Meaning #1: *cold*—harsh and unfriendly
Meaning #2: *cold*—having a relatively low temperature

I am going to read several sentences. Listen to the context, or the text surrounding *cold* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers.

1. Her voice sounded cold and distant.

   o 1

2. Let's get in out of this cold wind.

   o 2

3. A glass of cold lemonade tastes good on a summer day.

   o 2

4. Rian gave his brother a cold look as he slammed the door shut.

   o 1

Take-Home Material

Reading

- Distribute copies of the Letter to Family on Activity Page 1.1 for students to share with their families.
- Have students take home the Glossary on Activity Page SR.1 for use as a reference during this unit.

Fluency

- For students who need extra fluency support, have them take home the optional fluency selection.

Lesson 2

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Whole Group: "Sol Painting, Inc."	*Flying Lessons & Other Stories* Activity Pages 2.1, 2.2, SR.1
	5 min	Word Work: *Humiliated*	
DAY 2: Grammar	15 min	Grade 5 Review: Complete Sentences	Subject and Predicate Poster Sample sentences Activity Page 2.3
Writing	30 min	Write a Short Story: Create a Story Map	Writing Process Chart Story Map Colored markers, pens, or pencils Activity Page 2.4
Take-Home Material	*	Grammar, Writing	Activity Pages 2.3, 2.4

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence and inference to explain characters' actions and feelings. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Engage and orient the reader by establishing a context and introducing a narrator and characters; organize an event sequence that unfolds naturally and logically. (W.6.3.a)

Provide a conclusion that follows from the narrated experiences or events. (W.6.3.e)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L 6.2)

Use context as a clue to the meaning of a word or phrase. (L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Explain the connection between the characters' actions and their feelings.*
- Note that a description of a death at the beginning of the story is not purposeless or meant to shock. The characters' reactions to it help to set up the relationship between the narrator and her older brother and reveal traits of each character.
- The story contains a number of Spanish words and phrases. If needed, familiarize yourself with their English pronunciations before students read the story.
- Page 53 contains a mild expletive.

Grammar

- Prepare and display the Subject and Predicate Poster and sample sentences on Grammar lesson page 63. Alternatively, you may access a digital version in the digital components for this unit. Display this poster for the duration of the unit.

Writing

- Draw or display the Writing Process Chart found in the Teacher Resources section of this Teacher Guide.
- Draw and display a Story Map like the one on Activity Page 2.4.

DAY 1

READING 45 minutes

Whole Group: "Sol Painting, Inc." [pages 41–60]

Review 5 minutes

- Review with students the characteristics of short stories: they are brief but fully developed, can be read in one sitting, contain only a few characters, and focus on a single subject or theme.
- Ask students to recall the elements of story structure. Prompt them to identify characters, setting, plot, conflict or problem, and resolution.

Introduce the Story 5 minutes

- Tell students they will read the story "Sol Painting, Inc." by author Meg Medina as a group. Students should follow along in their books as their classmates read sections aloud.
- Provide the following background information:
    - Meg Medina is a Cuban American author of picture books, middle-grades fiction, and YA fiction. Her fiction explores how culture impacts the everyday lives of young people.
    - Explain to students that the story is written from a first-person point of view. In "Sol Painting, Inc." the story's narrator, Merci, relates events from her own perspective. Tell students that if the main pronoun used by the narrator in a story is *I*, the story is most likely written in the first person.
    - Tell students that stories written in the first person can help readers more easily understand the narrator's thoughts and feelings. However, a first-person narrator is usually limited to their own perspective. Readers must make inferences about other characters' feelings and actions.

Core Vocabulary

- Have students turn to page 41 in *Flying Lessons & Other Stories*. Preview the core vocabulary words before reading the chapter.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *yank*.
- Have them find the word on page 41 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Book page SR.1. Point out that these words are listed in alphabetical order. Have them find the word, and ask a student to read its definition.

- Explain the following:
    - The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.
    - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
    - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the story.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

1. **yank, *v.*** to pull suddenly or strongly (**41**)
2. **gaze**, ***n***. a long, fixed look (**41**)
3. **putrefaction, *n***. the process of decay or rot (**42**)
4. **stony, *adj***. unfriendly (**42**)
5. **root, *v***. to dig (**42**)
6. **apprentice, *n***. someone who is learning a trade or work (**43**)
7. **decomposition, *n***. the process of decay or rot (**43**)
8. **shot, *adj***. ruined or worn out (**44**)
9. **nanny, *n***. a full-time babysitter, typically hired by wealthy families (**nannies**) (**47**)
10. **tycoon, *n***. a wealthy, successful businessperson (**tycoons**) (**47**)
11. **tuition, *n***. a fee charged in exchange for schooling (**48**)
12. **prickly, *adj***. irritable; quick to be offended (**49**)
13. **humiliated, *adj***. embarrassed; made to feel uncomfortable (**56**)
14. **brood, *v***. to think moodily or anxiously about something (**57**)
15. **cherub, *n***. an angel (**cherubs**) (**58**)
16. **chump, *n***. a person who is foolish or easily tricked (**59**)

Vocabulary Chart for Chapter # "Sol Painting, Inc."		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	apprentice cherub decomposition putrefaction	brood chump gaze humiliated nanny tuition tycoon yank
Spanish Cognates for Core Vocabulary	descomposición	
Multiple-Meaning Core Vocabulary Words		prickly root shot stony
Sayings and Phrases	aka broker a deal crossing himself dead meat eat my dust free ride nursing a grudge tune him out	

- Also point out that Activity Page 2.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.10). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

> Explain the connection between the characters' actions and their feelings.

- Explain that sometimes everything characters think and feel is not stated directly in the text that and readers need to examine actions and details in the text and use their own knowledge to figure it out. This is called making an inference.
- Have students turn to the making inferences graphic organizer on Activity Page 2.2. Explain that they will use this graphic organizer to help them make inferences as they read.

Read "Sol Painting, Inc." 25 minutes

Have individual students take turns reading the story aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the selection silently and then discuss the questions.

[pages 41–42]

SUPPORT: If needed, explain to students that the "Inc." in the story title refers to the word *incorporated*. A corporation is a kind of business structure.

Literal In addition to Doña Rosa, who are the characters mentioned on these pages? What kind of business do they operate?

- The characters are the narrator (who we later learn is named Merci), her brother Roli, and their father, Papi. Papi operates a painting business and employs Merci and Roli over the summer.

Literal What is Merci's reaction toward Doña Rosa's death? How does it differ from Roli's reaction?

- Merci is upset by Doña Rosa's death. Thinking about it makes her shiver, and she does not want to enter Doña Rosa's apartment to paint it. By contrast, Roli uses Doña Rosa's death to show off his knowledge of science.

SUPPORT: *Los muertos* means "the dead" in English. *Pan Cubano* is "Cuban bread," a simple bread with a thin, crispy crust and tender middle.

Inferential What ethnicity are the story's main characters? [Point out that the ethnicity of the characters in the story is not mentioned but that students can use clues in the text plus their own knowledge to make an inference. Prompt them to fill in the first row of the making inferences graphic organizer on Activity Page 2.2.]

In the Text	What I Know	Inference
Characters have Spanish names and use Spanish words and phrases such as "los muertos."	People who have Spanish names and speak Spanish are likely of Hispanic or Latino ethnicity.	The characters are of Hispanic or Latino ethnicity.

[pages 43–44]

Inferential How are Merci's and Roli's views of academics different? What thoughts and actions show this?

- Merci is more interested in building the painting business than in her schoolwork. She hasn't done any of her assigned summer reading and seems to consider it a chore. By contrast, Roli has been interested in science from a young age. He continues to show off his knowledge of science as he talks to Papi, and he talks excitedly about his schedule for the upcoming school year.

[page 44]

SUPPORT: *¡Ay!* means "Hey!" in English. If necessary, explain that inverted exclamation marks are used in written Spanish to begin exclamatory words and sentences. Inverted question marks are used to begin interrogative words and sentences.

Literal What is the setting for the first part of this story?

- The first setting is Papi's painting van, driving along the streets of West Palm Beach.

SUPPORT: West Palm Beach is part of the Miami metropolitan area in Florida. In 2019, the estimated population of West Palm Beach was 111,955, about 25 percent of West Palm Beach's residents were Hispanic or Latino, and around 17 percent of West Palm Beach residents lived below the poverty line.

[page 45]

Literal How does Merci describe Seaward Pines?

- Merci calls the school "fancy" and suggests that it is pretentious. She mocks the red blazers the students wear and characterizes the school as "shiny and stiff." She also points out that no one from their neighborhood attends the school except Roli.

Literal Why does Merci think Roli hasn't brought home a friend from Seaward Pines in all the years he has gone there?

- Merci doesn't think Roli cares about making friends.

Inferential What is another reason why Roli may not have brought a friend home from school? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Merci calls Seaward Pines "fancy" and mentions that no one from her neighborhood goes there. Merci's family is not wealthy.	Some people compare themselves to others who have more wealth, and this makes them feel bad.	Roli may actually feel embarrassed to bring a friend home from his "fancy" school because he comes from a part of town that is less wealthy.

SUPPORT: *Caramba, niña* means "Wow, girl" in English.

[page 46]

SUPPORT: The phrase *¡Hasta aquí!* means "So far!" in English.

Inferential What is Mami's opinion of Papi's painting business? Use evidence from the story to support your answer. [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Mami refers to the painting business as "a dented van and the few guys who show up when they feel like it."	Mami's words are not a positive way to describe something.	Mami does not have a high opinion of the painting business, and she wants Merci to do something else with her life.

[page 47]

SUPPORT: *The Intracoastal* refers to the Intracoastal Waterway, a 3,000-mile waterway along the Atlantic and Gulf of Mexico coasts. It begins in Boston, Massachusetts, continues around the tip of Florida, and follows the Gulf Coast to Brownsville, Texas.

SUPPORT: Bougainvillea vines are thorny, flowering vines often grown for decoration on fences or balconies in warm climates.

Literal How has the setting of the story changed?

- The family has crossed a bridge. They have left West Palm Beach and have entered Palm Beach.

Inferential What kind of community is Palm Beach? What words in the text help you to know this? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Merci observes "fancy cars," "nannies," and "mansions." She mentions that "rich tycoons" live there.	These are things that would be observed in a wealthy community.	Palm Beach is a wealthy community.

SUPPORT: The estimated population of Palm Beach in 2019 was 8,816. Over 95 percent of Palm Beach's residents were white. In 2016, Palm Beach ranked as the 27th wealthiest place in the United States. [Help students understand that this is a more affluent community than West Palm Beach, where Merci's family lives. Seaward Pines school is also located here, confirming that it is an expensive, elite school.]

[pages 48–49]

SUPPORT: *Un centavo* means "one cent" in English. *¿Qué te parece?* means "What do you think?" in English.

Literal What is *tuition*?

- [Have students look up the word in the glossary.] Tuition is a fee charged to students by a school in exchange for education

SUPPORT: Make sure students understand that public schools do not charge tuition. All students in the United States have the right to go to free public schools. While public education is available to everyone, some parents choose to send their children to private schools, which charge tuition. They may do so because they believe the private school offers different or better educational opportunities than the free public school. This may or may not be a sensitive issue for your students. You are encouraged to use your judgment and knowledge of your school community to address this topic as needed.

Literal Why doesn't Papi have to pay "un centavo," a cent, for Merci's tuition?

- He has traded a painting job in exchange for payment to the school.

Inferential Why do you think did Papi did this? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Papi says, "I did a trade for your tuition."	Tuition is money paid for school. Papi is not wealthy.	Papi did the trade for Merci's tuition because otherwise he would not be able to afford it.

Inferential Why do you think Roli "shrinks into his seat" and says "you should have told us" in a tight voice when they arrive at Seaward Pines to do the painting job?

[Have students revisit row 2 of Activity Page 2.2 to help them with their answer.]

- Roli may be embarrassed that people at Seaward Pines will see him painting and know that he does not come from a wealthy family.

SUPPORT: In order to make inferences in this story, students need to identify and understand nonverbal social cues. Some students with neuroatypical differences may have trouble identifying nonverbal cues. Explain that someone who "shrinks into his seat" and speaks "in a tight voice" may be embarrassed or upset. Continue to point out and explain nonverbal cues throughout the text as needed.

[page 49]

Inferential What can you infer about Merci's feelings toward Papi from her description of him as he unloads the van? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Merci calls Papi "the strongest dad."	This is a positive description.	Merci admires her father very much.

SUPPORT: The word *Vamos* means "Let's go" in English.

Literal What does Merci mean when she describes Mrs. McDaniels as "the prickly type"? [Have students to look up *prickly* in the glossary if needed.]

- Merci thinks she is the kind of person who could be irritable and easily offended.

[page 50]

Literal Why does Merci think Mrs. McDaniels ignores Roli?

- o Merci thinks Mrs. McDaniels does not recognize Roli because he is wearing overalls.

Inferential What might be another reason why Mrs. McDaniels ignores Roli? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Mrs. McDaniels doesn't acknowledge Roli. Roli is wearing overalls for his painting job. Students at Seaward Pines wear school uniforms.	Most students at Seaward Pines are wealthy and are unlikely to have a summer painting job.	There may be more to why Mrs. McDaniels doesn't acknowledge Roli. She may not expect to see a Seaward Pines student painting, or she may disapprove of him doing this kind of work.

Stop and Jot Have students stop and jot a *who, what, when, where, why,* or *how* question about one of the characters in the story to check their understanding of the characters' feelings and actions. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

SUPPORT: Make sure students understand that a lot of the tension in the story comes from the social class difference between Merci's family and the people at Seaward Pines. Merci seems less aware of this difference than Roli, and thus she is less bothered by it.

[pages 51–52]

SUPPORT: A *vuvuzela* is a plastic horn, often used as a noisemaker at soccer matches.

Evaluative In your own words, how would you describe Roli's behavior as the Sol Painting crew works in the gym?

- o Roli seems very anxious and distracted. He is very quiet and seems eager to leave quickly—so much so that he is not doing a good job. He does not even respond when Merci mentions seeing afterimages, which is highly uncharacteristic of a "science geek" like Roli.

[pages 53–54]

Literal What do the girls on the soccer team do to upset Merci?

- o They make a mess of the paint job the crew has just completed.

Inferential Why do you think Roli turns his back to the soccer team when they come into the gym? [Have students use what they have already inferred about Roli to help them answer the question.]

- o He is likely embarrassed and does not want anyone to recognize him.

[pages 54–56]

Literal How does Merci think Papi will react to the actions of the soccer team? How does he actually react?

- Merci thinks Papi will yell at the girls and demand that they clean up the mess they have made. Instead, Papi remains silent.

Evaluative How would you characterize the attitude of the girls on the soccer team toward the paint crew? What details from the text support this characterization?

- The girls on the team have a disrespectful attitude. They ignore the "Wet Paint" sign, damage the paint job, laugh about it, and then pretend to apologize in broken Spanish—which they seem to think is funny.

SUPPORT: *Sio* means "Be quiet" in English.

CHALLENGE: Why do you think Papi wants Merci to be quiet?

- Answers will vary. Not all students will understand Papi's behavior at this point in the story. Some students may infer that Papi does not want Merci to create a scene with one of the school officials. He is worried that doing so would jeopardize his plan to trade the paint job for Merci's tuition.

Literal How does Merci feel about Papi's behavior?

- His behavior confuses, embarrasses, and ultimately angers Merci. He seems much smaller in her eyes than before. She does not really understand why he is behaving this way.

[page 57]

Inferential Why does Merci "brood all the way home" and refuse to speak to Papi? [Have students use Activity Page 2.2.]

In the Text	What I Know	Inference
Merci broods and doesn't talk to Papi.	*To brood* means to think moodily about something. Merci first became moody when Papi failed to scold the girls for damaging their paint job.	Merci is upset with her father for not speaking up about the girls' disrespectful behavior.

[pages 58–60]

Literal How do Merci and Roli's points of view about Papi's actions in the gym differ?

- Merci thinks that Papi's behavior was cowardly, while Roli understands that Papi made a sacrifice on Merci's behalf.

SUPPORT: You may need to explain Roli's line, "What did you want Papi to do, Merci? Pitch a fit and blow your free ride?" He's saying that if Papi were to speak up about the students' disrespectful behavior in the gym, he might not be received positively by the school administration and his chance to get free tuition for Merci might be ruined.

Inferential What does Roli mean when he says to Merci, "Papi *chose* to be invisible today so you won't ever have to be"?

- He means that Papi didn't speak up because he wants to ensure that Merci can get a good education, which will grant her respect and status so that she does not have to make the same choices and sacrifices as Papi when she grows up.

Inferential What has Merci learned by the resolution of "Sol Painting, Inc." that she did not know at the beginning of the story?

- Answers may vary but may include that Merci has learned that there is social inequality and that her father has made sacrifices so that she can have more opportunities than he has had in his life. She comes to understand and appreciate her father's actions and his sacrifice for her.

SUPPORT: Point out to students that the resolution to a story does not necessarily mean that the "problem is solved." Sometimes the resolution is that the main character changes or learns something.

Discuss "Sol Painting, Inc." and Wrap Up the Lesson 5 minutes

Bring students back together, and remind them of the purpose for reading:

> Explain the connection between the characters' actions and their feelings.

Use the following questions to discuss "Sol Painting, Inc."

For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages of the story. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

1. ***Inferential*** What do Papi's actions reveal about his character and his hopes for Merci?

   - Papi wants Merci to get a good education at a top-quality school like Seaward Pines. To secure this for his daughter, he is willing not only to trade work for the price of tuition but to endure embarrassment so as not to jeopardize her enrollment in the school. Papi must be very strong and selfless to behave in this way.

2. ***Literal*** How does Merci's view of her father change during the course of the story?

   - At the beginning of the story, Merci is proud of her hardworking, strong father. When he appears to be cowed by the administrators and wealthy girls at Seaward Pines, she is confused and loses respect for him. By the end, however, she realizes that his actions in the gym were not what they seemed to be.

3. ***Evaluative*** Do you think Merci's anger toward her father is justified? Why or why not?

   - Students' answers may vary, but they should understand that Papi did not react angrily toward the soccer team out of weakness or fear but because he wanted to acquire something valuable for his daughter.

Word Work: *Humiliated* 5 minutes

1. In the story you read, "My cheeks burn as I stand there, humiliated for all of us."
2. Say the word *humiliated* with me.
3. *Humiliated* means embarrassed or made to feel uncomfortable.
4. The actor was humiliated when he forgot his lines onstage.
5. What are some other ways to use the word *humiliated* in a sentence? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "When Devon mistakenly made a shot in the opposing team's goal, he felt _____."]
6. What part of speech is the word *humiliated*?

    o adjective

Synonyms

[Use a *Synonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *humiliated*? [Prompt students to provide words like *ashamed*, *embarrassed*, and *disgraced*. As students discuss synonyms, guide them to use the word *humiliated* in a complete sentence, such as "A synonym of *humiliated* is *ashamed*."]

DAY 2

GRAMMAR 15 minutes

Grade 5 Review: Complete Sentences

Review Subject and Predicate 15 minutes

- Remind students that a complete sentence has two parts: a subject and a predicate.
- Explain that the subject, which tells whom or what the sentence is about, includes nouns (persons, places, things) or pronouns (words used to replace nouns, such as *he*, *she*, *it*, etc.). The predicate tells what the subject is doing, did, or will do; begins with a verb; and often includes more information that helps to describe what the subject is doing, did, or will do.

- Refer to and read the Subject and Predicate Poster you prepared in advance.

Subject and Predicate
A complete sentence has two parts: a subject and a predicate.
Subject: tells whom or what the sentence is about
Common noun: general person/place/thing (not capitalized)
Proper noun: specific person/place/thing (capitalized)
Predicate: tells what the subject is doing, did, or will do
Action verb: shows action
Linking verb: connects the subject to word(s) in the predicate that describe the subject (does not show action)

- Refer to the first two sentences on the board/chart paper. Tell students these sentences are related, and then read the sentences aloud.

> Roli stays quiet for a few seconds.
>
> He walks over to where I'm sitting.

- Have students find the subject of the first sentence, reminding them that the subject answers the question *Who?* or *What?* (*Roli*).
- Remind students that *Roli* is a noun, and ask them what kind of noun it is (proper; singular). Circle *Roli* to indicate that it is the subject.
- Next, have students search the first sentence for a verb, which is often composed of an action word or words and is often at the beginning of the predicate. Explain that the action word is *stays*. *Stays* is the verb and is the beginning of the predicate. Draw a wiggly line under *stays* to indicate that it is a verb.
- Draw a vertical line between *Roli* and *stays*. (*Roli* | *stays quiet for a few seconds.*) Explain that this line divides the subject and the predicate. The line comes right before the verb. Have students read the entire predicate (*stays quiet for a few seconds*). Repeat that the subject is *Roli* and the predicate is *stays quiet for a few seconds*.
- Read the second sentence, and have students find the subject. Remind them that the subject answers *Who?* or *What?* (*He* is the subject.) Remind students that *He* is a pronoun, and ask them which noun *He* replaces from the first sentence (*Roli*). Circle *He* to indicate that it is the subject. Emphasize that *He* is a pronoun replacing the noun *Roli*.
- Now, look at the second sentence, and ask, "What is happening? What is the action word?" (*walks*) *Walks* is the verb and is the beginning of the predicate. Draw a wiggly line under *walks* to indicate that it is a verb. Have students read the entire predicate (*walks over to where I'm sitting*).
- Review that the subject is *He* and the predicate is *walks over to where I'm sitting*. Draw a vertical line between the subject and predicate, noting that the vertical line comes just before the verb (*He* | *walks over to where I'm sitting*). Remind students that this line divides the subject and the predicate.

- Refer to the last two sentences on the board/chart paper and read them aloud.

> A tall girl stands in the lead.
>
> She is probably the team captain.

- Have students find the subject of the first sentence (*A tall girl*). Explain to students that a sentence's subject can consist of more than one word. Then have them find the verb, and ask if it is an action or linking verb (*stands*; action). Have students identify the entire predicate of the sentence (*stands in the lead)*.
- Now ask students if there is an action word in the second sentence. (There is no action word in the second sentence.)
- Explain that this sentence does not have an action verb but instead has a special kind of verb called a linking verb. A linking verb is a word that connects, or links, the subject to a word or words in the predicate that describe it. Linking verbs show no action.
- Have students find the subject in the second sentence (*She*) and identify to whom the pronoun refers from the first sentence (*A tall girl*). Then have students find the words that describe the subject (*probably the team captain*).
- Ask students which word follows the subject (*is*). Explain that *is* is a linking verb. It does not show action but links the subject to the words that describe it in the predicate.
- Have students turn to Activity Page 2.3, and guide them through the first two sentences, making sure they use the words *subject* and *predicate* in reading the appropriate parts of each sentence. Have students complete Activity Page 2.3 for homework. If you think they need more assistance, complete the activity page as a teacher-guided activity.

WRITING 30 minutes

Write a Short Story: Create a Story Map

Introduce 5 minutes

- Tell students that they will be writing a short story to share with others.
- Display the Writing Process Chart. Explain that they will follow all the steps in the writing process. Briefly describe each step. Tell students that today they will begin planning their stories.
- Ask students to recall the elements of story structure. Prompt them to identify characters, setting, plot, conflict or problem, and solution or resolution.
- Tell students that they will continue planning their stories during the next writing lesson, so they do not need to complete their entire story today.

Brainstorm 5 minutes

- Ask students to think of a real-life event that taught them something important or caused them to realize something they didn't know before.

- Have students think first about who was present for the event. Then ask: *Where did the event take place? What happened first, second, and so on? What was the conflict? How was the problem resolved? What did you learn?*
- Then have students think about how this real-life event might have been different if one or more of these elements changed.

Create a Story Map — 15 minutes

- Display the Story Map you created for classroom use, and direct students' attention to the Story Map on Activity Page 2.4.
- Have students use the Story Map on Activity Page 2.4 to record the details of the real-life event.
- After they have entered the details of the event, have them use ink in a different color to write some possible changes to the details. Ask the following questions:
    - What do you wish might have happened in this situation?
    - How does a change to one detail of the plot cause natural and logical changes to other details?
    - How does the conclusion follow naturally and logically from these new plot events?
- As students work on their Story Maps, circulate throughout the room and note what they are writing, offering suggestions about ways to change some of the details.

Wrap Up — 5 minutes

Have several students share items on Activity Page 2.4 with the class. Ask the following questions:

- How did creating the story map help you to think about the plot of your story?
- Did you decide to make any changes to your plot as you mapped your story? What were those changes, and why did you decide to make them?

Take-Home Material

Grammar

- Have students take home Activity Page 2.3 from the Grammar lesson for homework.

Writing

- If students did not complete Activity Page 2.4 during the Writing lesson, have them complete it for homework.

Fluency (Optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 3

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Close Reading: "Sol Painting, Inc."	*Flying Lessons & Other Stories* Theme Graphic Organizer Activity Pages 3.1, SR.1
	5 min	Word Work: *Shot*	
DAY 2: Writing	45 min	Write a Short Story: Develop Characters	Story Map (completed Activity Page 2.4) Character Profile chart Activity Page 3.2
Take-Home Material	*	Reading, Writing	Activity Pages 3.1, 3.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence and inference to explain characters' actions and feelings. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Engage and orient the reader by establishing a context and introducing a narrator and characters; organize an event sequence that unfolds naturally and logically. (W.6.3.a)

Provide a conclusion that follows from the narrated experiences or events. (W.6.3.e)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L 6.2)

Use context as a clue to the meaning of a word or phrase. (L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Interpret figures of speech in context (L.6.5.a)

Distinguish among the connotations of words with similar denotations. (L.6.5.c)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Read closely to identify how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and themes.*
- Create and display a Theme Graphic Organizer for theme like the one on Activity Page 3.1

Writing

- Display the Story Map created in Lesson 2. (Students will need their completed copies of Activity Page 2.4.)
- Draw and display the Character Profile chart like the one on Activity Page 3.2.

DAY 1

READING 45 MINUTES

Close Reading: "Sol Painting, Inc." [pages 41–60]

Review 5 minutes

- Remind students that stories have a theme. Ask students to tell what a story's theme is (the main idea or message in a piece of writing).
- Explain to students that a story's theme is sometimes directly stated, as in "The Difficult Path." Most often, however, readers must infer theme by closely examining characters' actions, thoughts, feelings, and words.
- Have students preview Activity Page 3.1. Tell them they will use the graphic organizer to help them infer the theme of "Sol Painting, Inc."
- Tell students they will reread "Sol Painting, Inc." Have students turn to page 41 in *Flying Lessons & Other Stories*.
- Read the purpose for reading from the board/chart paper:

> Read closely to identify how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and themes.

Close Reading

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of "Sol Painting, Inc." are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 2, refer them to Activity Page 2.1 or the glossary on Activity Page SR.1.

Read "Sol Painting, Inc." 25 minutes

Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text.

[Have students read pages 42–43.]

[Encourage students to notice and discuss the many Spanish words and phrases throughout the story. Also ask students to notice details that indicate the family's social status. As they read, ask students to think about how the ethnicity and social status of Merci, Roli, and Papi figure into the story, particularly when they arrive to work at Seaward Pines.]

COMP/Inferential How does the author show that Merci and Papi have a close relationship? How does the author show that Merci is very ambitious?

- o Papi treats Merci affectionately, smiling at her and pulling the bill of her painter's cap. He refers to her as his "number one apprentice." Merci admires her father, hoping to

follow in his footsteps with the painting business. She has plans to turn the business into "an empire" that will leave larger businesses behind. She has already designed a business card.

VOC/Inferential What is Merci implying when she calls her brother a "science geek"? What does Merci's use of this phrase reveal about her relationship with Roli?

- Answers may vary but may include that Merci seems to regard Roli with a mixture of affection, respect, and exasperation. She clearly does not take academics as seriously as Roli.

[Have students read page 46.]

COMP/Inferential Which details suggest that Merci relates more to Papi than Mami?

- Possible answer: Merci restates her intention to take over Papi's painting business. She says Mami has "no vision."

SUPPORT: [Read aloud and point out the author's use of a colon in the following short paragraph.] *Mami: She has no vision. No wonder she and Papi don't get along*. This literary device, called a *caesura*, creates a dramatic pause. [Read the sentence again, accentuating the pause. Then ask the following question.]

LIT/Inferential How does this literary device communicate Merci's feelings? What are her feelings?

- The pause adds emotion to the sentence by accentuating Merci's thought, "She has no vision. No wonder she and Papi don't get along." It highlights the negative feelings Merci has for Mami's disdain about her business plans and suggests that Merci can be a bit theatrical.

[Ask students to find another instance of the caesura on page 46: *I've been on two sites so far: Ramon's Auto Parts (not bad since it was air conditioned) and the marina, which left me smelling like bait for days.*]

[Have students read page 48.]

COMP/Inferential Find two details on this page that indicate how Papi feels about the deal he made to pay for Merci's tuition.

- Possible answer: Papi thinks he made a good deal. He taps his temple and grins. He brags that he is "always thinking."

[Have students read the first paragraph after the break on page 49.]

VOC/Inferential Merci describes Mrs. McDaniels's desk as "dangerously neat." The word *dangerously* usually means "in a way that will likely result in harm or injury." Is that how Merci is using the word? Explain.

- Merci means that the desk is, in her opinion, excessively neat. This confirms her impression of Seaward Pines as a fussy place where rules are strictly enforced and no leeway is given for anything out of line—such as "uniform length, the shine in your shoes, standard-issue headbands."

[Have students read from page 53 to the end of the first paragraph on page 54.]

SYN/Literal Find the four short lines in a row of dialogue spoken by the upper-school girls as they enter the gym. How do you know this is dialogue, or the words the girls are speaking?

- The dialogue begins with the line "It's boiling!" The dialogue is indicated by quotation marks around the words spoken.

SYN/Inferential What effect is achieved by the author's use of several short lines of dialogue in a row?

- It reinforces the image of the group of upper-school girls crowding through the gym door, "jostling and shouting" and talking all at once.

SYN/Inferential [Read aloud the multiple questions Merci asks herself in the page's final paragraph, beginning with, *"But even if they missed it . . ."*] How do these questions communicate Merci's feelings?

- The multiple questions emphasize her building anger with the girls for messing up the work the crew has just completed.

[Have students read the second full paragraph on page 54.]

COMP/Inferential How does this paragraph reveal Merci's expectations about what Papi is going to do? How does this relate to what we already know about Merci's feelings toward Papi?

- She expects Papi to scold the girls on the soccer team and demand that they clean up the mess they have made. We already know that Merci admires Papi greatly, and she presumes that he will live up to the strong image she has of him.

[Have students read page 55.]

VOC/Inferential How does the way the girls speak Spanish to the paint crew reveal their attitude toward Merci and her family? How does Merci respond? How does Papi respond?

- The girls are clearly mangling the Spanish words purposely, pronouncing them with "a heavy American accent" and laughing. Their behavior is openly disrespectful and racist toward the Suarez family, suggesting that they think themselves superior. Merci is shamed and angered by the girls. Papi seems not to react at all, and Merci can't understand this.

SYN/Evaluative [Point out to students that Merci again asks herself multiple questions, as she did on the bottom of and the top of page 54. page 53 and 54.] Why do you think the author presents these questions in italic text? What does this indicate about Merci's point of view on this page?

- The italic text emphasizes Merci's inner dialogue and shows that she is even more upset than she was before. She is shocked both at the girls' disrespect and Papi's lack of reaction.

[Have students read the second half of page 56.]

COMP/Inferential Find one piece of evidence that indicates Merci's feelings about her father have changed.

- Answers may vary but may include that Merci narrates, "my father shrinks before my very eyes" when Papi tells Mr. Falco they will clean up the mess the girls made.

Stop and Jot Have students stop and jot a *who, what, when, where, why,* or *how* question about Merci's changing feelings or new realizations. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer. Students will later revisit these questions and answers when they discuss the theme of the story.

[Have students read page 57.]

LIT/Evaluative On this page, Merci compares herself to Doña Rosa. Why do you think the author includes the comparison between these two characters?

- Answers may vary but could include the ideas that Doña Rosa died alone, and Merci feels very alone after losing faith in the most important person in her life; that Merci feels "rotten"; that Merci feels dead inside; that Merci feels that her future is over.

COMP/Literal Which details on this page reveal that Papi knows Merci is angry with him?

- He buys Merci an extra large chocolate shake, states that he will get someone else to help him finish the job the next day, and avoids eye contact with her.

[Have students read the long paragraph at the top of page 58.]

LIT/Literal How does Merci compare the pool at her condominium to the fountain at Seaward Pines. Has she always felt this way about the pool?

- She describes her pool at home as "ugly" and Seaward Pines as "pretty." Merci recalls that she had positive memories of playing in the pool with Roli, but she doesn't feel this way about the pool after her visit to Seaward Pines.

LIT/Inferential Why do you think Merci's feelings about her pool have changed?

- Answers may vary but may include that after her visit to Seaward Pines, Merci has become newly aware of the class and economic differences between herself and the girls at the fancy school. She may feel that this is unfair, causing her to feel that her own pool is "ugly."

SUPPORT: Explain that a symbol is something that stands for something else. In literature, an author may use symbolism to communicate a point rather than state it directly. In this story, the pool at Merci's condo and her perception of it as inferior to the fountain at Seaward Pines is a symbol of how Merci feels about herself after being treated disrespectfully by the girls at the wealthy school.

[Have students read pages 58–60.]

COMP/Inferential Why does Merci begin to cry and look "guiltily" at Roli as he talks to her about what happened in the gym?

- Answers may vary but may include the following. Roli explains the reasons for Papi's actions. Merci slowly realizes that Papi didn't speak up for himself in order to avoid jeopardizing Merci's chances of attending Seaward Pines. Papi sacrificed his pride for Merci's educational opportunity. As Merci begins to understand that she had misjudged Papi, she begins to cry and feels guilty for having done so.

VOC/Evaluative At the end of the story, Merci has jumped into the pool and is heading into the deep end. Sometimes the idiom "the deep end of the pool" is used to describe a new and challenging situation that a person may not be entirely prepared for. What do you think the author is suggesting about what Merci has learned and how she approaches life's challenges?

- Answers may vary but may include that Merci has realized for the first time that she will face some challenges in life because of social and economic inequality. When she jumps into the pool and swims toward the deep end, this suggests she is willing to face those challenges.

Discuss "Sol Painting, Inc." and Wrap Up the Lesson 10 minutes

Bring students back together and remind them of the purpose for reading "Sol Painting, Inc.": *Read closely to identify how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and themes.* Direct students to Activity Page 3.1.

- Remind students that a theme is the main idea or message in a story.
- Have students fill in the first three boxes of the Theme Graphic Organizer. While they do this, draw or display the blank graphic organizer.
- Call on students to provide answers for the first three boxes, and write them in the graphic organizer you have displayed.
- Explain that a theme can be connected to what a character realizes or learns by the end of the story. A story can have one theme, or, like this story, it can have more than one theme.
- Write the first theme in the graphic organizer.
- Point out how the theme is connected to what Merci learns or realizes.
- Explain that a theme is expressed in details and events throughout a story, not just at the end. Prompt students to identify details and events that connect to the theme.
- As time allows, prompt students to add the other themes and details to the graphic organizer.

What is Merci's problem? • She is disappointed by her father's reaction when a group of wealthy schoolgirls disrespects her family and the work they are doing at Seaward Pines school.
How is Merci's problem resolved? • She learns her father's reasons for staying quiet. He needs to keep his job at Seaward Pines in order to afford her tuition for school there.
What does Merci learn or realize by the end of the story? • She has misjudged her father's actions. • There is inequality in the world, and it can be unfair. • Her father is willing to make sacrifices in order to give her better opportunities.

What is a theme in the story? • misunderstanding • inequality • sacrifice
What examples from the story support the theme? • Merci is upset when Papi stays quiet when the schoolgirls are rude, but she later learns he does so for her benefit. • The story shows the financial inequality between West Palm Beach, where Merci comes from, and Palm Beach, where Seaward Pines is located. • Papi trades his labor and sometimes his pride for Merci's opportunity to attend Seaward Pines.

Remind students of the purpose for reading: *Read closely to identify how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and themes.*

Wrap up by asking the following question:

Evaluative How does knowing the theme help you to better understand or appreciate the story?

- o Answers will vary but may express that knowing the theme helps readers to connect characters' actions, feelings, or ideas in the story.

Word Work: *Shot* 5 minutes

1. In "Sol Painting, Inc." you read, "The air conditioner in Papi's truck is shot, so I lean my head out the window."
2. Say the word *shot* with me.
3. In this sentence, *shot* means ruined or worn out.
4. My toaster is shot, so I had to eat untoasted bread for breakfast.
5. What are some other examples of things that are shot? Try to use the word *shot* in your response. [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "The car must be _____ because the engine won't start."]
6. What part of speech is the word *shot*?
   - o adjective

Multiple-Meaning Word

[Use a *Multiple-Meaning Word* activity for follow-up. Tell students the word *shot* is a word with multiple meanings. Share the following with students.]

Meaning #1: *shot*, adj. ruined or worn out
Meaning #2: *shot*, n. a vaccination or medicine injected by a needle
Meaning #3: *shot*, v. fired a gun

I am going to read several sentences. Listen to the context, or the text surrounding *shot* in the sentence, for clues as to which meaning is being used. When you think a sentence is an example of Meaning #1, hold up one finger. When you think a sentence is an example of Meaning #2, hold up two fingers. When you think a sentence is an example of Meaning #3, hold up three fingers.

1. The race official shot the starting pistol, and the runners were off!

   o 3

2. This bike tire keeps losing air. I think it's shot.

   o 1

3. At her doctor's appointment, Sonya got a shot to prevent her from getting the measles virus.

   o 2

4. Jaylin had to replace his earbuds because his old ones were shot.

   o 1

DAY 2

WRITING 45 MINUTES

Write a Short Story: Develop Characters

Review the Story Map 5 minutes

- Tell students that today they will focus on the characters for the short stories they will write during lessons later in this unit.
- Display the Story Map you created for classroom use, and ask students to pull out the Story Maps they created during Lesson 2 (Activity Page 2.4).
- Give students a few moments to look over their Story Maps. Ask them to use their Story Maps to determine the characters they will include in their stories.

Develop Character Profiles 35 minutes

- Display the blank Character Profile Chart you created, and direct students' attention to the Character Profile Chart on Activity Page 3.2.
- Ask student volunteers to read aloud the aspects of the main character they will create (name, physical description, and so forth). Have students give examples of these various aspects (e.g., short, slim, brown skin, quiet, mischievous, funny, and so forth).

- Tell students that in addition to creating a main character for their stories, they may also create other characters for their narratives as well. They may use the categories included on Activity Page 3.2 to create these additional characters. Caution students to limit the number of prominent characters in their narrative. (Three or four characters is probably sufficient.)
- Have students work independently to create their characters, using Activity Page 3.2.
- Circulate throughout the room, monitoring students' progress and providing guidance and support as needed. Ask the following questions:
    - What do your characters look like?
    - Which personality traits do they have?
    - What do they say, and how do their words reveal their personalities?
    - How will characters change as a result of story events?
    - How will these changes create a natural and logical conclusion to your story?

Wrap Up 5 minutes

Have several students share details from Activity Page 3.2 with the class.

Take-Home Material

Reading

If students did not complete Activity Page 3.1 during the Reading lesson, have them complete it for homework.

Writing

If students did not complete Activity Page 3.2 during the Writing lesson, have them complete it for homework.

Fluency (Optional)

Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 4

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Independent Reading: "Secret Samantha"	*Flying Lessons & Other Stories* Summary Chart Activity Pages 4.1, 4.2, 4.3, and SR.1
	5 min	Word Work: *Smirk*	
DAY 2: Grammar	15 min	Grade 5 Review: Complete Sentences	Sample sentences Activity Page 4.4
Writing	30 min	Write a Short Story: Use Sensory Language	Completed Story Map (AP 2.4) Sensory Language Chart Activity Page 4.5
Take-Home Material	*	Reading, Grammar, Writing	Activity Pages 4.2, 4.3, 4.4, 4.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify and summarize the main events of a short story. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.5, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Engage and orient the reader by establishing a context and introducing a narrator and characters; organize an event sequence that unfolds naturally and logically. (W.6.3.a)

Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events. (W.6.3.d)

Provide a conclusion that follows from the narrated experiences or events. (W.6.3.e)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, work relationships, and nuances in word meanings (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Summarize the plot events of "Secret Samantha".*
- Draw and display a summary chart like the one shown on Activity Page 4.3.
- "Secret Samantha" addresses some real-life issues that middle school students face. You may wish to preview the story and be prepared to address the following potentially sensitive topics if they arise when discussing the story:
  - o Divorce: Samantha's parents are divorced, and her mother has a new boyfriend.
  - o LGBTQ+ issues: The story implies—but does not state directly—that Sam may have a crush on Blade. Page 74 also refers to Henry and "both of his dads."

Grammar

Write and display the sample sentences from the Grammar lesson on page 85.

Writing

Display the Story Map created during Lesson 2. (Students will need their completed copies of Activity Page 2.4.)

Draw and display a Sensory Language Chart like the one shown on Activity Page 4.5

DAY 1

READING 45 MINUTES

Independent Reading: "Secret Samantha" [pages 61–85]

Introduce the Story 5 minutes

- Tell students they will read the story "Secret Samantha" by Tim Federle independently. Federle's first novel, *Better Nate Than Ever* won numerous awards, including a Stonewall Honor. Its sequel, *Five, Six, Seven, Nate!* won the Lambda Literary Award. The Stonewall and Lambda literary awards honor books that best celebrate and represent the LGBTQ community. Federle believes that all kids deserve stories that reflect their own life experiences.
- Explain to students that one way to make sure they understand what they have read is to summarize it. Ask a student to explain what a summary is (a short overview that presents the main points of something longer).

- Make sure that students understand that summarizing a story is not the same as retelling a story. A retelling is much more detailed than a summary.
- Tell students that a good summary retells the most important events and details in sequence using the reader's own words—a paraphrase.
- Ask students to recall the elements of story structure. Prompt them to identify characters, setting, plot, conflict or problem, and resolution. Tell them that a summary includes all of these elements. A summary should not include students' personal opinions about characters or the story.
- Have students preview Activity Page 4.3, and display the blank summary chart. Explain that almost all short stories can be summarized with the Somebody-Wants-But-So-Then format shown on the chart. Briefly model how the technique works using a story most students will be familiar with, such as "Little Red Riding Hood."
    - ***Somebody (the main character):*** Little Red Riding Hood
    - ***Wants (the main character's motivation):*** to bring her Granny some food
    - ***But (the conflict or problem the character faces):*** She meets a wolf, who locks up Granny and then pretends to be Granny so he can eat Little Red Riding Hood.
    - ***So (how the character tries to solve the problem):*** Little Red Riding Hood escapes and finds a woodcutter, who chases the wolf away.
    - ***Then (the outcome or resolution):*** Little Red Riding Hood saves Granny, and they live happily ever after.

Core Vocabulary

- Have students turn to "Secret Samantha" on page 61 in *Flying Lessons & Other Stories*.
- Preview the core vocabulary words before reading the chapter.

Note to Teacher: Some teachers prefer to introduce vocabulary word(s) just before students read the page(s) on which the word(s) occur, rather than preview all of the words at once before reading the chapter.

- Begin by telling students that the first vocabulary word they will encounter in the selection is *glare*.
- Have them find the word on page 63 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Book page SR.1. Point out that these words are listed in alphabetical order. Have them find the word, and ask a student to read its definition.
- Explain the following:
    - The part of speech follows each word in an abbreviated format as follows: noun–*n*.; verb–*v*.; adjective–*adj*.; adverb–*adv*.
    - Alternate forms of the word appearing in the chapter may follow the definition. They may be a different part of speech than the original word.

- Have students reference Activity Page 4.1 while you read each word and its meaning, noting the following:
    - The page number (for the first occurrence of the word in the story) appears in bold print after the definition.
    - Words are listed in the order in which they appear in the story.

1. **glare, *n***. a fierce or angry stare (**63**)
2. **peppy, *adj***. energetic; full of enthusiasm (**64**)
3. **Mary Janes, *n***. a type of flat, round-toed shoe for girls, with a strap across the top of the foot (**66**)
4. **overcast, *adj***. gloomy (**71**)
5. **smirk, *v***. to smile in a scornful or unpleasant way (**71**)
6. **distracted, *adj***. unable to concentrate; preoccupied (**73**)
7. **catastrophe, *n***. a disaster (**76**)
8. **clique, *n***. an exclusive group of people or friends (**78**)
9. **origami, *n.*** the Japanese art of folding paper into shapes (**78**)
10. **makeshift, *adj***. serving as a temporary substitute (**83**)
11. **pivot, *v***. to turn or rotate (**84**)

Vocabulary Chart for "Secret Samantha"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	Mary Janes origami	catastrophe clique distracted glare makeshift overcast peppy pivot smirk
Spanish Cognates for Core Vocabulary		catástrofe distraído
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	defending her turf war zone	

- Also point out that Activity Page 4.1 includes a list of words that may be challenging to pronounce, so a pronunciation guide is also provided.
- Point out that the pronunciation guide represents individual sounds in the same way that they are represented on the Individual Code Chart (Activity Page SR.10). Demonstrate how to pronounce the first word, using the pronunciation guide.
- Read the purpose for reading from the board/chart paper:

Summarize the plot events of "Secret Samantha"

Read *"Secret Samantha"* 20 minutes

Have students read the selection independently. After they read, they can complete the summary chart on Activity Page 4.3. Tell them they will discuss the summary chart as a class after they have finished reading.

Note to Teacher: During independent reading, you may choose to work with individuals or small groups who need extra help by using the guided reading supports below. You may also have them complete optional Activity Page 4.2, which is intended as additional scaffolding support prior to completing Activity Page 4.3 after they have read the story. Have these students read small chunks of text silently before pausing to ask questions. If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud to determine whether they are having difficulty decoding words. If they have trouble decoding words, you may want to refer to the Decoding and Encoding Remediation Supplement, which is available online at https://www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/.

[pages 61–62]

Literal Who is the story's narrator? Where does the story begin?

- The narrator of the story is a girl named Samantha, who prefers to be called Sam. The story begins in Sam's classroom.

Literal Who is Miss Lee? What is she doing as the story begins?

- Miss Lee is Samantha's teacher. She is organizing a class gift exchange.

[pages 62–63]

Inferential What time of year does the story take place? How do you know?

- The story takes place at Christmas time. The class is preparing for a gift exchange. Students are picking out "elf names," and Miss Lee picks up a Santa hat. As Miss Lee passes the hat around the class, some students notice that snow has begun falling.

[pages 63–64]

Literal What happens to interrupt the activity in the classroom?

- The principal brings a new girl to the class.

[pages 64–65]

Inferential Which elf name does the new girl choose for herself? Why do you think Sam is so fascinated by her?

- The new girl chooses "Blade" for her elf name. Sam is fascinated by Blade because she seems so different than her other classmates: her fingernails are alternately painted black and white, her clothes are different than everyone else's, and she is wearing military boots instead of Mary Janes like the other girls.

SUPPORT: If necessary, have students consult the glossary to understand the term *Mary Janes.*

[page 66]

Inferential How is Miss Lee's attitude on page 66 different from her earlier "peppy" mood. Why? [If necessary, have students look back to page 64, find the word *peppy*, and reread the description of Miss Lee. Students can look up the meaning of *peppy* in the glossary.]

- Miss Lee is "peppy" when introducing the new girl and discussing elf names, but when the new girl says she wants her elf name to be "Blade," Miss Lee is no longer peppy. Sam says, "You can tell Miss Lee is bothered to have an elf called Blade on her watch."

Literal Whose name does Sam pick for the gift exchange?

- Sam picks Blade's name.

[pages 66–67]

Literal What is the setting for this part of the story? What do Sam and Henry talk about?

- The setting has shifted from the classroom to the school cafeteria. Sam and Henry talk about the rumors that are already circulating about Blade.

[pages 68–70]

Literal The setting has changed again. Where does the action take place for this part of the story? Which new character has been introduced? What is happening?

- This part of the story takes place at the shopping mall. Sam is shopping with her mother for a gift for Blade.

Literal What does Sam's mother suggest as a gift for Blade? How does Sam feel about the suggestion?

- Sam's mother suggests getting Blade a makeup kit. Sam hates the idea because Blade is "too cool" for makeup.

Inferential Why does Sam decide to buy the shoelaces? Why doesn't she want her mother to know she bought them?

- Sam thinks the black shoelaces with gray skulls would make a better present for Blade than the makeup kit. She doesn't want her mother to know because she thinks her mom would disapprove of the gift.

[page 71]

Inferential Why does Sam consult her Magic 8 Ball keychain? What does this reveal about Sam?

- She can't decide which gift to give Blade and is hoping the Magic 8 Ball will give her the right answer. This suggests that Sam very much wants to please Blade with the "perfect gift."

SUPPORT: If needed, explain to students that a Magic 8 Ball is a black plastic sphere that resembles the 8-ball in pool. It is a toy used as a fortune-telling device. Users ask a yes/no question and then shake the Magic 8 Ball; an answer is revealed in a window on the ball.

[continue reading pages 72–73]

[pages 74–75]

Literal Which gift does Sam decide to give Blade?

- Sam decides to give Blade the skull shoelaces.

Inferential How does Sam feel as she and Henry wrap the gift? How do you know?

- Sam is excited as she and Henry wrap the gift. Her heart beats quickly, and her thumb twitches.

SUPPORT: If needed, explain to students that *Calvin and Hobbes* was a newspaper comic strip featuring a young, mischievous boy (Calvin) and his adventures with his stuffed tiger (Hobbes). To Calvin, Hobbes is a living, talking tiger; other characters see him as merely a toy.

[pages 76–77]

Inferential Describe Sam's encounter with Blade in the hallway. What does this show about Sam's feelings?

- Blade catches Sam delivering a gift and teases her for being "sneaky." Sam becomes flustered because she wants Blade to think she's "cool." Her heart beats quickly again, like it did when she was wrapping Blade's present. She giggles nervously before commiserating with Blade about the ugly Mary Jane shoes they need to wear. An awkward silence ensues before Sam suddenly asks Blade whether or not she really has pet snakes (which is surprising because Sam is known for being quiet). The encounter reinforces Sam's fascination with Blade and how much she wants Blade to like her.

[page 77]

Inferential What happens that causes Sam to change her mind about which gift to give Blade?

- Sam notices that Blade was wearing color-changing lip gloss. This makes her think that Blade may be a "makeup girl" after all.

[pages 78–79]

Inferential Does Blade like the gift Sam has given her? What clues in the text reveal how she feels?

- Blade does not like the makeup kit, dangling it at arm's length and regarding it as if it's a snake. Sam notices that Blade makes a face much like the one Sam makes when her mother gives her a gift she does not like.

[pages 79–80]

Inferential Why does Sam ask to go to the nurse's office? What does Sam mean when she says no one "gets" her?

- Sam has become very upset. She is disappointed that Blade did not like the gift she gave her, but Sam herself received a pink, sparkly purse—something she is not interested in at all. By saying no one "gets" her, Sam means that no one understands her.

[page 81]

Inferential Why does Sam suddenly ask for the skull shoelaces she sees in her mother's purse?

- She intends to give them to Blade as a substitute for the makeup kit Blade disliked.

[pages 82–83]

Inferential Does Blade like the skull shoelaces? How do you know? What does she do with the shoelaces? How does this make Sam feel?

- Blade likes the shoelaces very much. She calls them "sick," which she explains to Sam is a compliment. Blade makes the shoelaces into a pair of friendship bracelets for herself and Sam. This pleases Sam greatly; she says she feels like a mug "being filled with hot chocolate," and her heart is beating like mad.

[continue reading pages 84–85]

Discuss "Secret Samantha" and Wrap Up the Lesson — 15 minutes

Display the blank summary chart you prepared, and direct students to Activity Page 4.3.

Help students summarize plot events from "Secret Samantha" using the Somebody-Wanted-But-So-Then format as they fill in their activity pages. Ask students to identify the *Somebody* from the story—the main character (Samantha). Then work together as a class to fill in the rest of the chart. Students may need help determining which events are important enough to be included in the summary chart.

Finally, students should write a one-paragraph summary of the story using the information compiled on the chart.

Somebody (character) Sam, a sixth-grade girl
Wants (character's motivation) Sam wants to be friends with Blade, a new girl in school. She hopes to impress Blade by giving her the perfect Secret Santa gift.
But (character's problem) Sam is not sure what gift Blade will like.

So (attempt to solve the problem) Sam buys both a makeup kit and a pair of skull shoelaces for Blade. After much deliberation, she decides to give Blade the makeup kit. Much to her horror, Blade doesn't seem to like it.
Then (resolution) Sam then decides to give Blade the shoelaces, which thrills Blade, who makes the shoelaces into a pair of friendship bracelets.
Summary Use the information in the boxes above to write a summary paragraph. Sam is a sixth-grade girl who wants to be friends with Blade, a new girl in school. She hopes to impress Blade by giving her the perfect Secret Santa gift, but she is not sure what gift Blade will like. So, Sam buys both a makeup kit and a pair of skull shoelaces for Blade. After some deliberation, she decides to give Blade the makeup kit. Much to Sam's horror, Blade doesn't seem to like it. Sam then decides to give Blade the shoelaces, which thrills Blade, who makes the shoelaces into a pair of friendship bracelets.

Direct student's to the purpose for reading: *Summarize the plot events of "Secret Samantha".* To wrap up, ask the following question:

Evaluative How did summarizing "Secret Samantha" help you to better understand or appreciate the story?

- o Answers will vary but may include that summarizing helped students understand the important events and story structure.

Word Work: *Smirk* 5 minutes

1. In the story you read, "She smirks like she's got something hot in her mouth."
2. Say the word *smirk* with me.
3. *Smirk* means to smile in a scornful or unpleasant way.
4. After making the winning basket, Bethany smirked at the other team's coach.
5. What are some other reasons why someone might smirk at another person? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "Andrew _____ at his brother when he asked to borrow his new bike."]
6. What part of speech is the word *smirk*?
   - o verb

Discussion

[Use a *Discussion* activity for follow-up.] Talk with your partner about times when you have smirked at someone else (or when someone has smirked at you). Make sure to use the word *smirk* in complete sentences as you discuss this with your partner.

DAY 2

GRAMMAR 15 MINUTES

Grade 5 Review: Practice Complete Sentences

Practice Identifying and Writing Complete Sentences 15 minutes

- As a class, read the groups of words that you prepared in advance:

I run to my book bag and unwrap the skull shoelaces carefully
rewrap the paper around the makeup kit

- Remind students that a subject tells who or what a sentence is about. Reread each group of words, and have students identify the subject. If the group of words has a subject, underline the subject. If the group of words does not have a subject, do not underline anything. There may or may not be a subject in each group of words. Use the following chart as a guide:

Group of Words	Ask	Subject
I run to my book bag and unwrap the skull shoelaces carefully	Who runs to a book bag and unwraps the skull shoelaces carefully?	I
rewrap the paper around the makeup kit	Who rewraps the paper around the makeup kit?	(no subject)

- Next, remind students that the predicate tells "what happens" or what the subject is doing in the sentence. The predicate contains either an action verb or a linking verb that connects the subject to the other words in the predicate.

- Tell students to reread each group of words so they can identify the predicate. If the group of words has a predicate, draw a wiggly line below the predicate (including the verb). If the group of words does not have a predicate, do not draw a wiggly line below anything. Use the following chart as a guide:

Group of Words	Ask	Predicate
I ran to my book bag and unwrapped the skull shoelaces carefully	What does the subject *I* do?	ran to my book bag and unwrapped the skull shoelaces carefully
rewrapped the paper around the makeup kit	What happens?	rewrapped the paper around the makeup kit

- Finally, have students look at the group of words and identify those that have both an underline and a wiggly line below them. (*I ran to my book bag and unwrapped the skull shoelaces carefully*).

- Remind students that the group of words identified is a complete sentence because it has both a subject and a predicate. Have students help you rewrite this sentence with correct punctuation. (*I ran to my book bag and unwrapped the skull shoelaces carefully.*)
- Explain that the other group of words is a sentence fragment because it does not have both a subject and a predicate.
- Ask students to help you rewrite the other group of words as a complete sentence with correct punctuation (*I rewrapped the paper around the makeup kit.*)

SUPPORT: If students have a solid understanding of subject and predicate, have them move on to Activity Page 4.4. If they need additional review, write the following sentences, and have students identify the subject and predicate. If the sentence is incomplete, prompt them to complete it using correct capitalization and punctuation. The chart provides sample answers, which can vary.

Group of Words	Is it a sentence?	Complete the sentence
stopped at the store	No, predicate only.	Maggie and I stopped at the store.
we searched for a gift for Mom	Yes.	We searched for a gift for Mom.
Maggie and I	No, subject only	Maggie and I were pleased with our choice of a gift.

Have students turn to Activity Page 4.4. Briefly review the directions. Have students complete the activity page for homework.

WRITING 30 MINUTES

Write a Short Story: Use Sensory Language

Introduce 5 minutes

- Introduce sensory language to students. Tell them that sensory language is a type of descriptive writing that focuses on the five senses: sight, hearing, touch, smell, and taste.
- Explain to students that writers use sensory language to help readers imagine a setting so they feel as if they are there. Sensory language also adds interest to a story, helping it come alive for the reader.
- Tell students that today they will practice using sensory details to describe the main setting for the short stories they are writing.
- Display the Story Map you created for classroom use, and ask students to pull out the Story Maps they created during Lesson 2 (Activity Page 2.4).

- Give students a few moments to look over their Story Maps. Ask them to use their Story Maps to determine the main settings for their stories and then to list descriptive details about these settings.

Create a Sensory Language Chart — 20 minutes

- Discuss the various kinds of sensory language with students:
    - Sensory language related to sight describes colors, shapes, and appearances. Ask student volunteers for some examples (e.g., *purplish*, *round*, *shadowy*, *crooked*, *bright*, *misty*, *gigantic*).
    - Sensory language related to touch describes textures. Ask student volunteers for some examples (e.g., *gritty*, *hairy*, *smooth*, *crisp*, *sticky*).
    - Sensory language related to hearing describes sounds. Again, ask students to give some examples (e.g., *crashing*, *hissing*, *humming*, *thundering*, *squeaky*).
    - Sensory language related to taste and smell are very similar. Examples include *spicy*, *fragrant*, *sweet*, *juicy*, *bitter*. These words are good substitutes for ordinary words like *nice*, *delicious*, or *bad*.
- Display the blank Sensory Language Chart you created for classroom use, and direct students' attention to the Sensory Language Chart on Activity Page 4.5.
- Have students work independently to use sensory details to describe the setting for their stories using Activity Page 4.5.
- As students work, circulate throughout the room, monitoring their progress and providing guidance and support as needed. Ask the following questions:
    - What can you see in your setting?
    - What smells and sounds are there?
    - What textures are there?
    - Can you taste anything?

SUPPORT: Tell students that taste does not always come from food. For example, a fearful situation might cause a character to sense a metallic taste. A strong wind might cause a character to taste dust.

Wrap Up — 5 minutes

Have a few students share why it is important for writers to use sensory language (to help them form a picture in the reader's mind). Ask student volunteers to use sensory words to describe the sounds and smells they experience in the cafeteria during lunchtime.

Take-Home Material

Reading

If students did not complete Activity Pages 4.2 (optional) and 4.3 during the Reading lesson, have them complete it for homework.

Grammar

Have students take home Activity Page 4.4 from the Grammar lesson for homework.

Writing

If students did not complete Activity Page 4.5 during the Writing lesson, have them complete it for homework.

Fluency (optional)

Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 5

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Close Reading: "Secret Samantha"	*Flying Lessons & Other Stories* Character/Events T-chart Activity Pages 5.1 and SR.1
	5 min	Word Work: *Peppy*	
DAY 2: Writing	45 min	Write a Short Story: Sequence Plot Events Begin Draft	Writing Journal Table of transition words and phrases Sample paragraph Elements of a Plot Poster Completed Story Map (AP 2.4), Character Profile (AP 3.2), and Sensory Language Chart (AP 4.5) Activity Pages 5.2, 5.3, SR.4, SR.5
Take-Home Material	*	Writing	Activity Pages 5.2, 5.3
Optional	*	Mid-Unit Comprehension Check	Activity Page PP.1

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence and inference to understand characters and events. (RL.6.1, RL.6.2, RL.6.3, RL.6.5, RL.6.6, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. (W.6.3.b)

Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time or setting to another. (W.6.3.c)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, work relationships, and nuances in word meanings (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Read closely to describe how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and events.*
- It will be especially important for you to review all students' written responses to the independent reading task from Lesson 4 prior to today's lesson to ascertain whether all students are able to maintain comprehension when they read and engage with the text independently.
- If one or more students struggle to maintain comprehension when asked to read an entire passage independently, we recommend that during the next opportunity, you pull these students into a small group. Then, while the remainder of the class works independently, you can work with the small group using the Guided Reading Supports that are included in the Teacher Guide for each lesson.

Writing

- Consider writing or displaying an enlarged version of the Transition Words and Phrases poster and Elements of a Plot poster in the Teacher Resources section of this Teacher Guide.
- Write and display the sample paragraph on page 98.

DAY 1

READING 45 minutes

Close Reading: "Secret Samantha" [pp. 61–85]

Review 5 minutes

- Remind students that the plot of a story is driven by events and by how characters act and feel. Characters often change from the beginning to the end of the story as a result of their experiences.

- Tell students that they will reread "Secret Samantha." Have students turn to page 61 in *Flying Lessons & Other Stories*.
- Explain to students that they will be looking more closely at how characters in the story change and at how characters and events drive the plot.
- Read the purpose for reading from the board/chart paper:

> Read closely to describe how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and events.

Close Reading

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of "Secret Samantha" are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lesson 4, refer them to Activity Page 4.1 or the glossary on Activity Page SR.1.

Read "Secret Samantha" 25 minutes

[Have students read aloud or read silently. Pause at each point indicated to explain or clarify the text. Tell students to notice the following as they read "Secret Samantha" a second time:]

- What kinds of secrets does Sam have? Pay attention to instances of the word *secret* throughout the story.
- Notice how events in the story affect the characters and how the characters' feelings and actions affect the events in the story and help to drive the plot.

[Have students read page 61.]

LIT/Inferential How does the author show that Sam is daydreaming a bit as the story begins?

- o When Miss Lee speaks to Sam, she says "Yoo-hoo, *Samantha*," which is a call used to attract someone's attention. Sam's name is also italicized, indicating that Miss Lee speaks Sam's name with emphasis to get her attention.

COMP/Inferential What is Sam's choice for an elf name? How might this relate to her desire to be called Sam rather than Samantha?

- o Sam wants her elf name to be Flame. She likes that name because fire changes—it does not stay the way people think it should. In the same way, "Sam" is not what some kids in her class expect a girl to be called.

[Have students read page 62.]

COMP/Literal What happens when the narrator cuts her hair short and asks to be called "Sam."

- o Some of her classmates taunt her, saying she looks like a boy and has a boy's name.

COMP/Inferential What does Sam actually choose for her elf name? How does this relate to her decision to grow her hair back and stop telling people to call her Sam?

- o She chooses Sparkles for her elf name, which she suggests is "safer" than Flame. In the same way, she chooses to grow her hair back and stop telling people to call her Sam because it makes her life a little easier and stops her classmates from teasing her.

[As students read, encourage them to notice and discuss other ways Sam is "different" from her classmates and her mother.]

SYN/Literal [Direct students' attention to the line "Which doesn't even rhyme, by the way."] Is this a complete sentence?

- o No.

CHALLENGE: [Have students explain the effect the author creates by writing "Which doesn't even rhyme, by the way" as an incomplete sentence.]

- It makes Sam's inner thoughts sound more natural and conversational. By abruptly pointing out that her classmates' taunt of Sam the Man "doesn't even rhyme," the author implies that Sam holds her classmates in disdain.

[Have students read page 63.]

SUPPORT: [Point out the author's use of a colon after the words *But then*. This literary device, called a *caesura*, creates a dramatic pause, which increases the emotional feeling in the sentence. It signals to readers that something very important is about to happen—in this case, the introduction of Blade.]

[The author uses this technique several more times throughout the story. Ask students to be on the lookout for it as they read.]

[Have students read pages 63–65.]

COMP/Inferential In what ways is the new girl like Sam? In what ways is she different from Sam?

- Answers may vary but may include that, like Sam, she doesn't conform to expectations. She isn't wearing a uniform, her fingernails are painted black and white, she is not afraid to speak up, she looks like the kind of person who might get a tattoo, and she is wearing military boots. However, unlike Sam, she seems not to be afraid to express her nonconformity.

LIT/Literal Find two instances in which the author uses a dash in dialogue involving the new girl. What effect does this produce? What does this tell readers about the new girl?

- At the bottom of page 64, Miss Lee is explaining about the gift exchange, "And then on Friday, we'll all guess who's who, and—," and the new girl interrupts by saying, "Cool. Got it." Near the middle of page 65, Miss Lee is explaining about picking elf names, "So before you play the game, I'll need you to—," and again the new girl interrupts by saying, "Blade." These interruptions are abrupt and indicate that Blade is a bit impatient about long explanations and not afraid to interrupt.

LIT/Evaluative [Point out the description of the new girl's hair as "dark like a good secret."] What literary device is the author using here? What do you think the author is trying to convey?

- "Dark like a good secret" is a simile. By comparing the new girl's hair to a secret, the author is suggesting that she is mysterious and intriguing to Sam. It also reinforces the motif of "secrets" that runs through the story.

SUPPORT: [If necessary, remind students that a simile is a type of figurative language involving the comparison of one thing with another thing of a different kind. Authors use similes to make descriptions more emphatic or vivid. Have students look for and identify other similes throughout the story]

COMP/Literal What does Blade do when the boys begin making fun of her elf name? How do they react? Compare this with Sam's behavior when the boys made fun of her.

- Blade gives them a stern look, and the boys immediately stop making fun of her. By contrast, when the boys teased Sam, she grew her hair out and stopped asking that people call her by her preferred name.

[Have students read pages 66–67.]

COMP/Inferential What details in the story help you understand that Henry and Sam are outsiders and not part of the main social groups in school?

- Henry and Sam eat lunch by themselves every day, and the other students call them "weird." Sam refers to Henry as her only friend.

[Have students read pages 68–69.]

VOC/Inferential What does Sam mean when she says she and her mom try to meet "in the middle"? What details in the text are show an example of this?

- Sam and her mom do not agree on many things, so they try to compromise. For example, her mother would like to call her "Samantha," but she knows Sam hates that; however, she can't bring herself to call her daughter "Sam" either. So she calls her "Sammy" instead.

LIT/Literal What details in this section tell how Sam and her mom are very different?

- Unlike Sam, her mom is always "dolled up" and wears very feminine clothes, such as high heels. Sam would rather be "plain and *relaxed*."

COMP/Literal Whom is Sam shopping for? Why? What does she buy?

- She is shopping for a gift for Blade, because she picked Blade's name in the gift exchange at school. She buys a makeup kit and a pair of skull shoelaces.

[Have students read page 70.]

LIT/Inferential What does Sam see Blade doing that astonishes her? What techniques does the author use to show how amazed Sam is by this behavior? How does this incident highlight another difference between Blade and Sam.

- Blade waves and blows kisses to the person who dropped her off at school. The author includes a parenthetical exclamation mark to highlight Sam's amazement. She also repeats the words "waving and waving" and uses the phrase "without a care in the world" to indicate that Blade is not at all self-conscious about doing this—unlike Sam.

Stop and Jot Have students stop and jot a *who, what, when, where, why,* or *how* question they have about the story. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer. Other times they will need to infer an answer based on details in the story.

[Have students read page 71 to the top of page 73.]

COMP/Literal What does Miss Lee change the name of "Secret Santa" to? Why?

- She changes it to "Secret Sharers" because the school has said she cannot use the name "Santa," as not everyone celebrates Christmas.

Note to Teacher: You may wish to take this opportunity to discuss with students your own school's policies about holidays and the reasons why they are in place.

COMP/Inferential How do Miss Lee and Blade feel differently about changing the name of "Secret Santa"? How can you tell?

- Miss Lee seems upset and nervous by the change, while Blade thinks the change is unimportant. Miss Lee is described as "overcast," and she announces the change as "bad news." Blade somewhat sarcastically asks, "So, what's the bad news?"

SYN/Inferential What does it mean when Sam's chest is described as going "bah-*boom*, bah-*boom*"? What does this show about how she feels.

- It means Sam's heart is beating hard. Usually when someone's heart beats hard it means they feel nervous or excited.

[Have students read the bottom of page 74 to the top of page 77.]

COMP/Literal What does Sam first decide to give Blade as a gift? Why does she change what she decides to give Blade?

- Sam originally decides to give the skull shoelaces to Blade and wraps them in a *Calvin and Hobbes* comic strip. But, before going to school the next day, Sam changes her mind, unwraps the shoelaces, and then warps up the makeup kit because she remembers that Blade was wearing makeup—color-changing lip gloss.

CHALLENGE: Describe the ways that Sam and Henry are good friends to each other. Use evidence from the text to support your answer.

- [Students' answers will vary but should focus on the fact that both characters seem to be outsiders and lean on each other for support.]

[Have students read the last paragraph on page 78.]

VOC/Inferential Why do you think Blade's "forehead goes red" when she opens Sam's card.

- When someone's face "goes red," it means they are blushing, a reaction someone might have when they are embarrassed or surprised.

[Have students read page 79 to the top of page 80.]

COMP/Inferential Sam goes to the nurse's office, but she isn't sick. What is really wrong with Sam?

- She is upset both because Blade didn't like her gift and because she received a gift she doesn't like and feels like nobody "gets" her.

[Have students read the bottom of page 81 to the middle of page 82.]

COMP/Literal After Blade's negative reaction to Sam's first gift, what does Sam decide to do to "make it better."

- Sam decides to give Blade the skull shoelaces.

LIT/Inferential What is the impact of the repeated use of the word *bold* in the text before the section break?

- Possible answer: The repetition emphasizes that Sam is changing, which is significant. Until this point, Sam has presented herself as hesitant and unsure of herself. Now she suddenly seems much more confident. The author's repetition of the word *bold* lets readers know to pay attention to what is happening.

[Have students read pages 83 to 85]

LIT/Inferential When Blade calls the skull shoelaces "sick," why does the author spell the word with multiple letters *i*, *siiiiiick*? What does *sick* mean in this context?

- The multiple use of the letter *i* indicates that Blade draws out the word, showing that she likes the shoelaces very much. Blade explains to Sam that "sick" is a compliment where she comes from.

COMP/Literal What does Blade do with the shoelaces?

- She makes friendship bracelets out of them: one for her and one for Sam.

LIT/Inferential [Explain that a symbol can be an object that stands for an idea.] What are the shoelace friendship bracelets a symbol of?

- Friendship bracelets symbolize friendship. They show that Blade wants to be Sam's friend.

COMP/Inferential How does Sam respond when Blade asks her real name? How does Sam's response show that she's changed since the beginning of the story?

- Sam begins to tell Blade that her name is Samantha, as she has been doing since the boys made fun of her wanting to be called "Sam." She initially says that her name is Flame—the elf name she wanted to use at the beginning of the story—before blurting out that her name is Sam—her preferred name. This indicates that Sam has gained self-confidence and feels comfortable with Blade.

CHALLENGE: How would you characterize Sam's feelings about Blade? Does Blade feel the same about Sam? Explain your answer using evidence from the text.

- Students' answers will vary but should be supported by evidence from the text.

Turn and Talk Do you think by the end of the story Sam has finally found someone who "gets" her? Why or why not?

Discuss "Secret Samantha" and Wrap Up the Lesson — 10 minutes

- Have students do a *because, but, so* activity to wrap up the lesson. Direct them to Activity Page 5.1.
- Remind students that "because" sentences explain why, "but" sentences show a change in direction, and "so" sentences tell what happens as a result.
- Tell students they should be thinking about how characters and events in the story affect one another as they complete the sentences. Give them three to five minutes to write on their own. Then ask them to share their answers. Accept all reasonable answers. Model different ways to extend the sentence stems. Sample answers are underlined below:

  Sam wants to be friends with Blade because <u>she is different from the other kids in school, a trait that Sam can relate to.</u>

  Sam wants to be friends with Blade, but <u>she feels nervous and intimidated around Blade and finds it hard to talk to her.</u>

  Sam wants to be friends with Blade, so <u>she tries to get Blade a Secret Santa gift that she will really like.</u>

  Blade doesn't like the makeup kit Sam gives her because <u>she's not really a "makeup girl."</u>

Blade doesn't like the makeup kit Sam gives her, but she does seem to like the card and origami bunny Sam made for her.

Blade doesn't like the makeup kit Sam gives her, so Sam decides to give her the skull shoelaces, which Blade makes into friendship bracelets.

Direct students to the purpose for reading for today's lesson: *Read closely to determine how the author's words, sentences, and literary devices give the reader a deeper understanding of characters and events.*

Wrap up the lesson by asking students to explain how completing the sentences helped them think about or better understand characters and events in the story.

Word Work: *Peppy* 5 minutes

1. In the story you read, "'Yes, thank you, Miss Santos,' Miss Lee says, pausing before continuing her peppy explanation."
2. Say the word *peppy* with me.
3. *Peppy* means energetic; full of enthusiasm.
4. The peppy cheerleaders tried to get the crowd excited.
5. What are some other examples of things that could be described as peppy?
   [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I would describe my puppy as _____."]
6. What part of speech is the word *peppy*?

   o adjective

Synonyms and Antonyms

[Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *peppy*? [Prompt students to provide words like *perky*, *active*, and *high-spirited*.] What are some antonyms, or words and phrases that have the opposite meaning, of *peppy*? [Prompt students to provide words like *dull*, *sluggish*, and *tired*. As students discuss synonyms and antonyms, guide them to use the word target word in a complete sentence, such as: "A synonym of *peppy* is *lively*."]

DAY 2

WRITING 45 minutes

Write a Short Story: Sequence Plot Events

Introduce Transition Words 10 minutes

- Explain that writers use transitions to help a story flow logically. When sequencing plot events, writers need to make clear the relationship between one event and the next. Writers must also signal shifts in time, setting, or speaker.

- To achieve this goal, writers use transition words and phrases. Tell students that they will use transition words and phrases to link one idea to the next as they sequence the events in their story.
- Display the Transition Words and Phrases poster, and read through it with students. Tell students they can find this chart any time they need to refer to it on page SR.4 in the Student Resources section of their Activity Book.

Sequencing Words that show time or order	**Contrasting** Words that show differences or problems	**Effect** Words that show results or solutions	**Reasons** Words that tell why something happened	**Information** Words that are used to add information
first	but	so	because	and
second	however	because	since	also
third	although	since	if	additionally
then	by contrast	therefore	due to	furthermore
next	yet	consequently	such as	in addition
afterward	on the other hand	as a result	in order to	in fact
finally				
before				

Then display the practice paragraph you wrote on the board/chart paper:

> I had a horrible day. First, I spilled cereal all over myself at breakfast. Then I missed the school bus, so I was late for school. Later that morning, I got into trouble with my teacher. I also lost my lunch. Finally, I got a bad grade on my spelling test. What an awful day!

- Review the paragraph with students, circling the transition words and phrases (*first*, *then*, *so*, *later*, *also*, *finally*) and pointing out the ways in which these words establish relationships between ideas.
- To practice using transition words, have students turn to Activity Page 5.2. Briefly review the directions. Ask students to complete the activity page. As students complete the activity, offer support as needed.
- Emphasize to students that there are many more transition words and phrases beside those in the activity's word bank. If time permits, ask student volunteers to offer additional transition words they might use in their stories.

Review Plot Elements — 5 minutes

- Remind students that the plot consists of the events that make up a story. Review with students the elements of a plot using the Elements of a Plot poster. Tell students they can refer to this chart any time they need to refer to it on page SR.5 of the Student Resources section of their Activity Book.

Elements of a Plot
All plots should have the following elements:
Exposition: • Introduces the main characters • Describes the setting
Rising Action: • Introduces a problem or conflict
Climax: • The turning point of the story • Point of the highest emotion or tension
Falling Action: • Events following the climax
Resolution: • Resolves the problem or conflict • Wraps up all loose ends

Sequence Plot Events — 25 minutes

- Direct students' attention to Activity Page 5.3. Tell students that they will use this Activity Page to develop and sequence the plot events in their stories.
- Tell students that they will first decide who will narrate the story—a character who is involved in the narrative and speaks as *I*, or an outside voice who is not a character and speaks in third-person pronouns (*he*, *she*, *they*). Students should decide which narrator will best tell the story.
- Students will then introduce the characters and setting, describe the problem or conflict that will take place in the story, and tell how the problem will be resolved.
- Ask students to pull out the Story Map, Character Profile, and Sensory Language Chart they created during previous lessons (Activity Pages 2.4, 3.2, and 4.5). Tell students that they will use the details they have compiled as part of these worksheets to sequence the plots of their short stories.
- Have students think about the best ways to start their stories. Ask them to consider questions such as the following:
    - Will they begin with an action—a character doing something? Or will they begin with a character thinking about something?
    - Will they begin with a character saying something—dialogue?
    - Which story starter will do the best job of getting readers interested in the story?

SUPPORT: It may be helpful to remind students about the Somebody-Wanted-But-So-Then format they used in Lesson 4 to plan the plot events for their story.

- Tell students to use complete sentences as they write their plot events. Remind them to use transition words to show the relationships between ideas or events.
- As students work independently to complete Activity Page 5.3, circulate around the room and offer support as needed.

SUPPORT: Work with individual students or with a small group, focusing on students who may not have completed the earlier phases of the writing process.

Note to Teacher: When students finish their Plot Sequence, they can begin drafting a beginning to their story in their Writing Journals. Because the task of drafting a story or other longer piece of writing can be overwhelming for some students to do all at once, the writing process should be presented as recursive. Students may alternate between planning and drafting throughout the remaining lessons.

Wrap Up 5 minutes

Have student volunteers read aloud any paragraphs they have completed. Point out the correct use of transition words and phrases, or suggest where transitions might be appropriate.

Take-Home Material

Writing

- If students did not complete Activity Pages 5.2 and 5.3 during the Writing lesson, have them complete them for homework. They may also begin drafting their stories for homework.

Fluency (optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Mid-Unit Comprehension Check (optional)

- You may wish to pause one day before proceeding to Lesson 6 so you can assess students' comprehension of the short stories they have read thus far.
- During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete.
- You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment.
- You may use the remainder of the period for remediation and/or enrichment, including having students reread some of the short stories, read some of the short stories that are not read in class, or read Online Fluency Supplement selections.

Lesson 6

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Small Group: "Choctaw Bigfoot, Midnight in the Mountains"	*Flying Lessons & Other Stories* Activity Pages 6.1, 6.2, and SR.1
	5 min	Word Work: *Cliché*	
DAY 2: Morphology	15 min	Grade 5 Review: Prefixes and Suffixes	Prefixes and Suffixes Poster Activity Pages 6.3, SR.6, SR.7
Writing	30 min	Write a Short Story: Develop Dialogue	Quotation Marks Poster Activity Pages 6.4, SR.8
Take-Home Material	*	Morphology, Writing	Activity Pages 6.3, 6.4

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence to understand characters, events, and the elements that make a good story. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. (W.6.3.b)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L 6.2)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use common, grade appropriate Greek or Latin affixes and roots as clues to the meaning of words. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, work relationships, and nuances in word meanings (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Identify the elements of a good story, including setting, plot (characters and events), conflict, and resolution.*
- The characters in the story, that will be read today, are Native Americans from the Choctaw Nation. You can go to https://www.coreknowledge.org/free-resource/ckla-unit-1-flying-lessons/digital-components/ to find information about the Oklahoma Choctaw Nation, information about Choctaw culture and history, and Choctaw legends, which you can print out for students to read during a Pausing Point.

Morphology

- Create and display a Prefixes and Suffixes Poster like the one shown on page SR.6 in the Student Resources section of the Activity Book. You may leave it displayed in the classroom and add new prefixes and suffixes to it as they are introduced in morphology lessons throughout the year.

Writing

- You may wish to enlarge and display the Quotation Marks Poster in the Teacher Resources section of this Teacher Guide.

DAY 1

READING 45 minutes

Small Group: "Choctaw Bigfoot, Midnight in the Mountains" [pp. 105–121]

Review 5 minutes

- Call on student volunteers to review characteristics of a short story (brief but fully developed; can be read in one sitting; contains only a few characters; focus on a single subject or theme).
- Ask students to recall the elements of story structure, noting that these elements apply to all stories, regardless of the length. Prompt them to identify characters, setting, plot, conflict or problem, and resolution.

Introduce the Story 10 minutes

- Tell students they will read the story "Choctaw Bigfoot, Midnight in the Mountains" by Tim Tingle.
- Explain that the Choctaw are a Native American people originally from the American Southeast. Today, many Choctaw live in Oklahoma and Texas as well as southeastern states such as Mississippi and Alabama.
- The story's author, Tim Tingle, is a member of the Choctaw Nation.
- Explain that "Choctaw Bigfoot, Midnight in the Mountains" is a story-within-a-story. In a story-within-a-story, an additional story is inserted within the main story. In "Choctaw Bigfoot, Midnight in the Mountains," the narrator, Turtle Kid, listens to a tale told by Uncle Kenneth about the legend "Choctaw Bigfoot, Midnight in the Mountains."
    - Tell students that a legend is a traditional story that is passed down from one generation to the next.
    - Sometimes legends are stories about real people; sometimes they are about mythical or supernatural beings or events. Ask student volunteers to give some examples of legends (e.g., Robin Hood, Aladdin, the Loch Ness Monster).
    - Legends can change over time and vary in their telling. In this story, Uncle Kenneth gives a modern-day rendition of the legend of Choctaw Bigfoot.

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of the Reading sections in Lessons 1–4 of this unit.
- Begin with *kin* on page 105 of *Flying Lessons & Other Stories*.
- Have students reference the core vocabulary words on Activity Page 6.1.

1. **kin, *adj***. family, related by blood (**105**)
2. **saunter, *v***. to stroll at a leisurely pace (**sauntered**) (**106**)

3. **sprawl, *v***. to spread out (**sprawled**) (**109**)
4. **strike, *v***. to hit (**struck**) (**110**)
5. **grunt, *v***. to make a low, animal-like sound (**grunted**) (**111**)
6. **peek, *v***. to take a quick glance at something (**peeking**) (**114**)
7. **pursed, *adj***. puckered or rounded (**116**)
8. **academic, *adj***. related to education or scholarship (**117**)
9. **ponder, *v***. to think about something (**pondering**) (**117**)
10. **cliché, *n***. an overused phrase or remark (**118**)
11. **anthropologist, *n***. a scientist who studies human behavior (**118**)
12. **loom, *v***. to stand over someone in a threatening way (**looming**) (**119**)
13. **bellow**, ***v***. to shout in an angry way (**bellowed**) (**119**)

Vocabulary Chart for "Choctaw Bigfoot, Midnight in the Mountains"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	academic anthropologist	bellow cliché grunt kin loom peek ponder pursed saunter sprawl struck
Spanish Cognates for Core Vocabulary	académico	
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	smashed to smithereens	

- Read the purpose for reading from the board/chart paper:

> Identify the elements of a good story, including setting, plot (characters and events), conflict, and resolution.

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 6.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 6.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 6.2 correctly. You may choose to do one of the following to address this:
    - o Collect the pages and correct them individually.
    - o Provide an answer key for students to check their own or a partner's work after they have completed the activity page.
    - o Confer with students individually or as a group at a later time.

Read "Choctaw Bigfoot, Midnight in the Mountains" 20 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

Note to Teacher: As students begin to read, ask them to think about the elements of a good story and the characteristics of a good storyteller. Encourage them to notice how Uncle Kenneth allows his audience to interrupt the story, which allows him to change things up as he tells the tale. He also often defies his audience's expectations, sometimes suggesting that the tale is over when there are more events to come. The result is both amusing and engaging.

Note to Teacher: In the interest of time, you may have students read portions of the selection silently and then discuss the questions.

[pages 105–106]

Literal Who is the narrator of the story? Who tells the story-within-a-story? What kind of Choctaw stories has the narrator already heard? [Guide students through the dialogue and events on the bottom of page 106 as they write the answers on Activity Page 6.2.]

- o The narrator is Turtle Kid. Turtle Kid's Uncle Kenneth tells the story-within-a-story. Turtle Kid has already heard stories about the Bohpoli.

SUPPORT: In Choctaw folklore, the Bohpoli are little forest people who cause mischief. The name *Bohpoli* means "thrower." They are especially known for throwing sticks or stones at people and ducking out of sight. Unusual sounds or movements in the forests were usually attributed to the Bohpoli.

CHALLENGE: As students read, have them notice the use of phrases such as "he Choctaw-said it" or "nodded a Choctaw *yes*." Ask students to explain why the author uses phrases like these so often in the story.

- Answers will vary. Students might note Turtle Kid's remark on page 106—"We're Choctaws and we have our own ways"—and suggest that the phrases emphasize the uniqueness of Choctaw culture and its abiding importance to the Choctaw people.

[page 107]

Inferential Why do you think Turtle Kid claims never to have heard the story Uncle Kenneth is about to tell? [Guide students through the dialogue and events in the middle of page 107 as they write the answers on Activity Page 6.2.]

- o Turtle Kid wants Uncle Kenneth to tell the story again.

SUPPORT: The Choctaw word *hoke* (or *okeh*) means the same as the English word *okay*.

[page 108]

SUPPORT: The Choctaw word Achukma means "good." Naloosha Chitto (also spelled Nalusa Chito) is the Choctaw equivalent of the large, hairy, humanlike creature sometimes identified by other names such as Bigfoot or Sasquatch. In Choctaw folklore, the creature is traditionally known as Shampe (/shom*pae/), an ogre-like monster or shadow-being.

Literal In Uncle Kenneth's story, who is attacking the Chukma family? [Guide students through the dialogue and events on page 108 as they write the answers on Activity Page 6.2.]

- o Naloosha Chitto is attacking the family.

[page 109]

Inferential What does Turtle Kid mean by, "No longer were we in the backyard of Pasadena, Texas"? What does this comment tell you about Uncle Kenneth's abilities as a storyteller? [Guide students through the dialogue and events in the middle of page 109 as they write the answers on Activity Page 6.2.]

- o This comment means Turtle Kid and the cousins feel as if they are in the woods of the Oklahoma Kiamichin Mountains, being threatened by Naloosha Chitto, like the Chukma family in the story. This suggests that Uncle Kenneth is a great storyteller, able to capture his audience's imagination.

SUPPORT: As students read, point out some of the storytelling techniques Uncle Kenneth uses to keep his audience entertained. For example, on page 109 he says "I'm not gonna tell" the children something—then goes ahead and tells them. The second time he says he's not going to tell the children something, he says "'Cause that's not what happened", flipping the expectation around. This generates suspense and tension. He does something similar on page 113 by alternating the words "luckily" and "unluckily" to both amuse the children and keep their attention.

[Page 110]

Inferential What are some ways Uncle Kenneth interacts with his audience as he tells the story? Why do you think he does this? [Show students the questions Turtle Kid and Uncle Kenneth ask each other on page 110 as they write the answers on Activity Page 6.2.]

- As Uncle Kenneth tells the story, Turtle Kid asks if Naloosha Chitto climbed from the car to look for the Chukma family. Later, Uncle Kenneth asks Turtle Kid, "I bet you thought I forgot all about those Bohpoli?" This interaction maintains interest and keeps both the storyteller and the audience engaged.

[page 111]

Inferential Who are the "birdies" that are annoying Naloosha Chitto? [Guide students through the dialogue and events in the middle of page 111 as they write the answers on Activity Page 6.2.]

- The "birdies" are the Bohpoli.

Stop and Jot Have students stop and jot a *who, what, when, where, why,* or *how* question they have about the story. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer. Other times they will need to infer an answer based on details in the story.

[pages 112–113]

Literal At the top of page 112, how far does Uncle Kenneth say Naloosha Chitto fell from the tree? At the top of page 113, how far does he say Naloosha Chitto fell?

- On page 112, Uncle Kenneth says Naloosha Chitto fell forty feet; on page 113, he says the monster fell seventy-seven feet.

Evaluative Why do you think Uncle Kenneth includes these details? [Point out to students the dialogue at the top of page 112 and the top of page 113 as they write the answers on Activity Page 6.2.]

- Uncle Kenneth is exaggerating and making the story more and more outlandish as he goes along for humorous effect.

Note to Teacher: Explain to students that "sitting Indian-style" is typically defined as sitting cross-legged on the ground or floor ("criss-cross applesauce"). In the story, the children are clearly unfamiliar with the term, so Uncle Kenneth tells them that sitting Indian-style simply means sitting in a chair, like they do in school. Today the phrase "sitting Indian-style" is sometimes considered offensive.

[pages 114–115]

Evaluative Find one example of overstatement or exaggeration Uncle Kenneth uses on this page. Then find one example of understatement—describing something as less than it actually is. What effect do both of these techniques have on the story? [Guide students through the dialogue and events on page 114 as they write the answers on Activity Page 6.2.]

- An example of exaggeration is when Uncle Kenneth says that Naloosha Chitto threw a chair so high it sailed over the Red River and almost hit an airplane. An example of understatement is when Uncle Kenneth characterizes rattlesnakes, porcupines, and scorpions as "nothing serious." Both techniques create a humorous effect and grab the audience's attention.

SUPPORT: The Choctaw word Balili means "to run."

SUPPORT: Point out to students that Uncle Kenneth's use of exaggeration for emphasis is a kind of figurative language called *hyperbole*. Understatement is the opposite of hyperbole.

[pages 116–118]

Inferential How can you tell the cousins are beginning to notice that Uncle Kenneth is making up the story as he goes along? How does this seem to affect their enjoyment of the story? [Guide students through the dialogue and events on pages 116–118 as they write the answers on Activity Page 6.2.]

- Answers will vary, but students should notice that Turtle Kid and the cousins are beginning to ask more and more questions about what is happening in the story and pointing out some inconsistencies in Uncle Kenneth's telling. The cousins are still enjoying the story, however, and seem to be taking pleasure in bantering back and forth with Uncle Kenneth about it.

[page 119]

Inferential Find some details that suggest Turtle Kid intends to carry on Uncle Kenneth's tradition of storytelling. How does Uncle Kenneth encourage Turtle Kid? [Guide students through appropriate passages on page 119 as they write the answers on Activity Page 6.2.]

- Turtle Kid makes an inventive—if sarcastic—comment about the kind of coffee creamer the park ranger offered the Chukmas and then begins to speak to the cousins in a dramatic way about what the Chukmas could and could not do compared to Naloosha Chitto. Uncle Kenneth encourages Turtle Kid by asking questions about the story, just as the cousins did while he was telling his story.

[page 120]

Support The "Choctaw Trail of Tears" refers to the forced relocation of the Choctaw nation (and other native groups) from their original homelands in the American Southeast to Oklahoma and other lands west of the Mississippi River in the 1830s by the U.S. government. The "Choctaw Code Talkers of World War One" (1914–1918) used their native language to pass along military information for the U.S. Army. Because few non-natives spoke Choctaw, messages could be transmitted without being understood by the enemy.

Challenge Ask students why they think Uncle Kenneth mentions the Trail of Tears and the code talkers.

- Answers will vary, but students should understand that Uncle Kenneth believes that it is just as important for the children to know Choctaw history as it is for them to know Choctaw legends.

Discuss "Choctaw Bigfoot, Midnight in the Mountains" and Wrap Up the Lesson — 5 minutes

Remind students of the purpose for reading: *Identify the elements of a good story, including setting, plot (characters and events), conflict, and resolution.* Wrap up the lesson with the following activity:

Turn and Talk Ask pairs of students to name some elements of a good story. Have them think about what makes Uncle Kenneth such a good storyteller. Call on some student pairs to share their thoughts.

- Students' answers will vary, but they should include some of story structure elements they have been studying in this unit—interesting characters and events, conflict, tension, surprise, climax, and a satisfying resolution. They may also note that good storytellers are dramatic, creative, and entertaining and interact with their audience—all of which are characteristic of Uncle Kenneth.

Word Work: *Cliché* — 5 minutes

1. In the story, you read, "'Kicking and screaming?' asked Trisha. 'It's called a cliché,' replied Keith."
2. Say the word *cliché* with me.
3. A cliché is an overused phrase or remark.
4. It may be a cliché, but you really can't judge a book by its cover.
5. "Time flies" and "Nerves of steel" are examples of clichés. These are phrases that have been overused. What are some other examples of phrases that have become clichés? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "'Let's face it' is an example of a _____."]
6. What part of speech is the word *cliché*?
    - o noun

Making Choices

[Use a *Making Choices* activity for follow-up.] I am going to read several sentences. If the sentence I read contains a cliché, show me a thumbs up. If the sentence I read does not contain a cliché, show me a thumbs down.

1. Asher woke up on the wrong side of the bed.
    - o cliché, thumbs up
2. This morning, Benito had oatmeal for breakfast.
    - o not cliché, thumbs down

3. Mackenzie was like a kid in a candy store.
    - o cliché, thumbs up
4. On Saturday, Imani went to the park with her friends.
    - o not cliché, thumbs down

DAY 2

MORPHOLOGY 15 minutes

Grade 5 Review: Prefixes and Suffixes

Prefixes *un–, non–, ex–*; Suffixes *–ly, –y, –able, –ible, –tion, –sion* 15 minutes

Note to Teacher: This lesson is intended to be a beginning-of-year review of prefixes and suffixes previously taught in Core Knowledge Language Arts in Grades 4 and 5. Students who come from classrooms that did not previously use Core Knowledge Language Arts may have less familiarity with these affixes and could benefit from extra support during the lesson and when completing the Activity Page.

- Review the definition of *prefix* and *suffix*. A prefix is a syllable or syllables placed at the beginning of a word to change the word's meaning. A suffix is a syllable or syllables placed at the end of a word to change the word's meaning.
- Display and review the Prefixes and Suffixes Poster you created, which also appears on Activity Page SR.6. Tell students they will only be reviewing the first half of the affixes today; they will review the rest later in the unit.

Prefixes A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.			
un– (not) **un**known **un**aware	**non–** (not) **non**sense **non**existent	**ex–** (away, out) **ex**it **ex**plore	**im–** (not) **im**possible **im**practical
in– (not) **in**correct **in**voluntary	**il–** (not) **il**logical **il**legal	**ir–** (not) **ir**relevant **ir**regular	

Suffixes A suffix is a syllable or syllables placed at the end of a root word to change the word's meaning.			
–ly, –y (being like something) love**ly** grouch**y**	**–able, –ible** (able to be) break**able** revers**ible**	**–tion, –sion** (creates nouns from verbs) abbrevia**tion** conver**sion**	**–ful** (full of) beauti**ful** hope**ful**
–less (lack of or without) harm**less** rest**less**	**–ness** (a state of being) sad**ness** dark**ness**	**–ist** (a person who) art**ist** journal**ist**	

- Explain that the prefixes *un–* and *non–* mean "not." Point out these prefixes and their meanings on the poster.
- Read aloud the example words on the poster. Point out that the prefix *un–* (meaning "not") is in bold type and the base word (meaning "familiar") is in regular type. When *un–* is added to *known*, it makes the word *unknown*, meaning "not known" or "not familiar."
- Use the example words on the poster to show students that adding these prefixes changes the meaning of the word but generally does not change the part of speech of the root word. For example, the root word *aware* is an adjective meaning "having knowledge of a situation or fact." Adding the prefix *un–* creates the word *unaware*, which means "not aware" and remains an adjective.
- Point out the prefix *ex–* on the poster. Explain that it means "away" or "out." Often, roots to which ex- is added are not stand-alone words.
- Prompt students to think of other words with the prefixes *un–*, *non–*, and *ex–.* Have students identify the meanings of the root words and the affixed words.
- Now explain the meanings of the suffixes *–ly* and *–y* (being like something) and *–able* and *–ible* (able to be). Explain that the suffixes *–tion* and *–sion* create nouns from verbs.
- Use the example words on the poster to show students that adding *–ly* and *–y* and *–able* and *–ible* change nouns into adjectives. For example, the root word *love* is a noun meaning "a strong feeling of affection." Adding the *–ly* creates the word *lovely*, which is an adjective meaning "very beautiful." Share other examples of words with the suffixes *–ly* and *–y* and *–able* and *–ible* from the poster. Again, have students identify the meanings of the root words and the affixed words.
- Point out how the suffixes *–tion* and *–sion* change root word verbs (in this case, *abbreviate* and *convert*) into nouns (*abbreviation* and *conversion*).
- Remind students that sometimes the spelling of root words must be changed when a prefix or suffix is added. Tell them that these rules are shown on Activity Page SR.7.
- Tell students that understanding what prefixes and suffixes mean can help them understand words then they are reading. Understanding spelling changes can help them identify spelling errors in their own writing.

- Have students turn to Activity Page 6.3. Walk through completing the first few examples with them, providing support as needed. Tell them they can refer to Activity Pages SR.6 and SR.7 if they need help. They can complete the remaining items for homework.

WRITING 30 minutes

Write a Short Story: Develop Dialogue

Introduce Dialogue 10 minutes

- Remind students that dialogue is conversation between the characters in a story.
- Explain that the words characters say in a story can reveal character traits. For example, a character who says, "Hurry up!" might be showing impatience.
- Dialogue can also advance plot events. For example, "Give me the locket, or I'll rip it from your neck!" sets up two possible plot options.
- Tell students that good writers look for opportunities in their narratives to allow characters to speak for themselves rather than letting the narrator tell the whole story.
- Explain that a character may speak using different types of sentences: declarative (to make a statement or express an opinion), imperative (to give a command or make a request), exclamatory (to express emotion or excitement), or interrogative (to ask a question).
- Explain that although dialogue is an important part of a narrative, it is important to follow certain rules when punctuating that dialogue. Tell students that today they will review these rules.
- Display the Quotation Marks Poster, which also appears on page SR.8 of the Activity Book. Read and explain each bulleted item and example.

Quotation Marks

- Quotation marks are used to show exactly what a person says or has said (dialogue).
- Quotation marks are used when copying exact words from a written text.
- Quotation marks are placed at the beginning and end of the quoted text or dialogue.

  "Where do I find books on early civilizations?" asked Miguella.

- The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.

  The librarian answered, "You can look up the call numbers using the library computer. I'll show you."

- A comma separates the quotation mark from the tag (which tells who is saying the quoted material).

  "Thank you," replied Miguella.

- When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas—one before the tag and one at the end of the tag.

  "I'll start researching for my report," said Miguella, "just as soon as I finish gathering sources."

SUPPORT: If time permits, show students examples of how these rules are used in the story they have just read.

Develop Dialogue — 15 minutes

- Direct students' attention to Activity Page 6.4.
- Have students work independently to develop dialogue for one of the characters they created in a previous lesson.
- Ask students to label their dialogue sentences as declarative (to make a statement or express an opinion), imperative (to give a command or make a request), exclamatory (to express emotion or excitement), or interrogative (to ask a question). This practice will empower students to show sentence variety.
- Circulate throughout the room, monitoring students' progress and providing guidance and support as needed. Make sure students use correct punctuation for the dialogue they are writing. Ask the following questions:
  - Why does this character use these words?
  - What do these words reveal about the character's personality?
  - What could the character say to move the plot events forward?
  - What words could the character say that would reveal how they feel about the story's conflict and/or resolution?
- Students may also continue working on their drafts in their Writing Journals by incorporating dialogue into their narratives.

Wrap Up — 5 minutes

Have several students share the dialogue they have written with the class.

Take-Home Material

Morphology

- Have students take home Activity Page 6.3 and complete it for homework.

Writing

- If students did not complete Activity Page 6.4 during the Writing lesson, have them complete it for homework.

Fluency (optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 7

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Close Reading: "Main Street"	*Flying Lessons & Other Stories* Activity Pages 7.1 and SR.1
	5 min	Word Work: *Intense*	
DAY 2: Writing	45 min	Write a Short Story: Draft	Writing Journals Completed Story Map (Activity Page 2.4), Character Profile (Activity Page 3.2), Sensory Language Chart (Activity Page 4.5), Plot Sequence (Activity Page 5.3), and Dialogue (Activity Page 6.4) Character Profile Chart (from Lesson 3) Sensory Language Chart (from Lesson 4) Elements of a Plot Poster (from Lesson 5) Quotation Marks Poster (from Lesson 6)
Take-Home Material	*	Writing	Writing Journals

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use word choice, text structure, and literary devices to understand theme, setting, and plot. (RL.6.1, RL.6.3, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W.6.4)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use knowledge of language and its conventions when writing. (L.6.3)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, work relationships, and nuances in word meanings (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

Write the purpose for reading on the board/chart paper: *Read closely to identify how an author's choice of words, sentences, and literary devices contribute to a deeper understanding of the theme, setting, and plot.*

- This text focuses on a number of difficult topics experienced by middle school students, including the death of a parent, divorce, and racism. You may wish to prepare for discussion of these topics by reading and gathering information available at https://www.coreknowledge.org/free-resource/ckla-unit-1-flying-lessons/digital-components/.
- For initiating conversations about hair styles and discrimination:
  - https://www.learningforjustice.org/magazine/students-and-hair-the-freedom-to-choose
  - https://www.nea.org/advocating-for-change/new-from-nea/when-natural-hair-wins-discrimination-school-loses

Writing

- Display the following charts and posters created for previous lessons:
  - Character Profile Chart
  - Sensory Language Chart
  - Elements of a Plot Poster
  - Quotation Marks Poster

DAY 1

READING 45 minutes

Close Reading: "Main Street" [pp. 123–133]

Review 5 minutes

- Briefly review the story "Choctaw Bigfoot, Midnight in the Mountains" from Lesson 6. Remind students that the story-within-a-story structure was different than the other short stories they had previously read.
- Tell students that the story they are about to read also presents some different elements of text structure. For example:
    - Events in "Main Street" do not move in a strictly linear fashion. The story begins in the present, then shifts to the past, and then returns to the present.
    - Dialogue in "Main Street" is presented differently than in previous stories. As they learned in the Writing section of Lesson 6, dialogue is usually indicated by quotation marks. In "Main Street," dialogue is presented in a different way.

Introduce the Story 5 minutes

- Tell students they will read "Main Street."
- Give students some background information about author Jacqueline Woodson:
    - Woodson is an American poet and novelist who writes stories based on her own experiences, including difficult experiences such as racism and loss.
    - She has won multiple awards for her writing, including four Newbery Honor medals—one of the most prestigious awards for children's literature in the United States.
    - Woodson's memoir, *Brown Girl Dreaming*, won the National Book Award in 2014. Some students may already be familiar with Brown Girl Dreaming if they used the free downloadable CKLA Grade 4 unit of the same name, available on the Core Knowledge Foundation website.
    - A link to more information about the author can be found at https://www.coreknowledge.org/free-resource/ckla-unit-1-flying-lessons/digital-components/.

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of Reading lessons 1–4 of this unit.
- Begin with *intense* on page 123 of *Flying Lessons & Other Stories*.
- Have students reference the core vocabulary words on Activity Page 7.1.

1. **intense, *adj***. very strong or extreme (**123**)
2. **tourist, *n***. someone who visits a place for fun (**123**)
3. **absolutely, *adv.*** completely; totally (**124**)
4. **pane, *n***. a single sheet of glass in a window or door (**124**)
5. **curse, *n***. profanity; "bad word" (**curses**) (**125**)
6. **erupt, *v***. to force out or release suddenly (**erupting**) (**125**)
7. **shrug, *v***. to raise one's shoulders to indicate doubt or indifference (**shrugged**) (**127**)
8. **gulp, *v***. to make strong breathing movements, often in response to strong emotion (**gulping**) (**130**)
9. **halo, *n***. a circular shape; often shown in art as a glowing light circling the head of a holy person (**132**)
10. **lace, *v***. to entwine together (**laced**) (**132**)

Vocabulary Chart for "Main Street"

Vocabulary Type	Tier 3 Domain-Specific Words	Tier 2 General Academic Words
Core Vocabulary	halo	absolutely curses erupting gulping intense laced pane shrugged tourist
Spanish Cognates for Core Vocabulary		absolutamente intenso turista
Multiple-Meaning Core Vocabulary Words		
Sayings and Phrases	I swear	

- Read the purpose for reading from the board/chart paper:

> Read closely to identify how an author's choice of words, sentences, and literary devices contribute to a deeper understanding of the theme, setting, and plot.

Close Reading

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of "Main Street" are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' understanding of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect, such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of the lesson, refer them to Activity Page 7.1 or the glossary on Activity Page SR.1.

Read "Main Street" 25 minutes

Note to Teacher: Because "Main Street" is a shorter story, you may choose to have students first read the story independently and then reread using the close reading format, pausing at each point indicated to explain or clarify the text.

Note to Teacher: The passage of time and the changes it brings is an important theme in "Main Street." As students begin to read, ask them to notice when the narrative shifts backward or forward in time. What effect does the author achieve by doing this?

[page 123]

[Have students read the first three sentences of the first paragraph of the story.]

LIT/Literal As the story begins, is the narrator speaking about the past, present, or future? How do you know?

- The narrative begins in the present, as indicated by the word *now* in the opening sentence. The author also uses present-tense verbs such as *are, seems,* and *sell* to describe what is happening in her town.

SUPPORT: You may need to review past, present, and future tense with some students. Tell them they can tell the tense of a sentence by looking at the verb and sometimes signal words such as *now*, *then*, *yesterday*, and *tomorrow* that indicate time. Give an example of the same sentence in past, present, and future tense, pointing out the changes in the verb *walk*: Max walked the dog. Max walks the dog. Max will walk the dog.

[Have students read the remaining sentences in the first paragraph of the story.]

LIT/Inferential In the second half of the paragraph, when the narrator is talking about Celeste, the narration switches to the past tense. Why do you think the author does this?

- By switching to the past tense, the author shows that the narrator is recounting a memory of Celeste from the past.

COMP/Literal Describe the setting of "Main Street."

- The story takes place in Peterborough, New Hampshire, a small New England town.

[Point out the phrase "Right out of Our Town."]

SUPPORT: Explain to students that *Our Town* is a 1938 play by American playwright Thornton Wilder that takes place in the fictional small American town of Grover's Corners, New Hampshire, in the early years of the 20th century. To some extent, the play idealizes small-town American life, but it also hints at some darker undercurrents. Act III of the play mentions several nearby New Hampshire landmarks, including the town of Peterborough—the setting of "Main Street."

CHALLENGE: Ask students how the reference to this play might foreshadow future events and themes in the story.

- Students may say that the reference to *Our Town* suggests that life in Peterborough is not as idyllic as it first appears.

COMP/Inferential What does Celeste mean when she says, "the leaves were the ONLY color in this town"?

- o Celeste's comment is about the town's lack of racial diversity—all of the residents are white.

[page 124]

SUPPORT: An egg cream is a cold beverage made with milk, carbonated water, and flavored syrup. Egg creams are especially popular in New York City.

SYN/Inferential What is unusual about the way dialogue is written in this story? What effect does the author achieve by writing dialogue this way?

- o Rather than using quotation marks to indicate dialogue, dialogue in "Main Street" is italicized. By doing so, the author calls special attention to what the characters say, highlighting the importance of their comments.

[page 125]

COMP/Inferential What do the narrator's comments about her mother mean?

- o Her mother is no longer a part of her life (we do not yet know why), and she feels alone without her.

LIT/Evaluative What effect does the author achieve by including extra white space between paragraphs?

- o Students' answers may vary. Using white space can help readers process a story and keep them interested. The extra space also adds a poetic quality to the narration and helps to emphasize the narrator's emptiness and aloneness.

Note to Teacher: The death of the narrator's mother could be upsetting to some students. When discussing the death of the narrator's mother, use your judgment to approach the subject in a way that meets the needs of your class.

VOC/Inferential What does the narrator mean when she says "eight days from that moment, my mother would move on to the next place"? Why do you think she uses these words?

- o She uses the phrase "move on" to indicate that her mother dies, possibly because it is too painful for her to say "she died."

[page 126]

COMP/Literal How old is the narrator in this scene? What does the narrator's father call her?

- o The narrator is eight years old. Her father calls her *Treetop*.

VOC/Inferential Which words in this paragraph indicate how the author is feeling?

- Throughout this paragraph, the words *hurt* and *pain* are used over and over again, suggesting the intense pain the narrator feels throughout her mother's illness and death.

[pages 126–127]

SYN/Literal How does the author indicate a movement forward in time when the scene changes on page 126?

- The author indicates this by adding extra white space and a round symbol before the paragraph beginning with the line "What kind of name is Treetop, anyway?"

COMP/Literal How old is the narrator as this scene begins?

- Both the narrator and Celeste are nine years old.

[page 128]

[Have students continue to read to the middle of page 128.]

COMP/Literal What are some ways that Treetop and Celeste are different? In what ways are they alike?

- They are different because Treetop is white and has grown up in a small, rural town, while Celeste is Black and has grown up in New York City. They are alike in that they both miss a parent. They also both love to laugh.

[Have students read the bottom of page 128 through the top of page 129.]

[page 129]

COMP/Inferential How do the details in this section suggest that Celeste is an outsider in Peterborough?

- Treetop says she had never known anyone brown before, confirming that Peterborough is an all-white town. By contrast, Celeste had never lived in a place where brown people didn't live. In this respect, Celeste is very much an outsider in Petersborough.

Note to Teacher: If necessary, explain to students that the word *Negro* was considered a polite term for African Americans from about 1900 through the 1970s. The term is now considered offensive.

[Have students read the rest of page 129.]

COMP/Inferential What do Casey and Lisabeth think of Celeste? Why?

- They seem wary and suspicious of Celeste because she is Black. Living in an all-white town, Casey and Lisabeth—like Treetop—have never known any people of color and are relying on stereotypes to form an opinion about her.

Note to Teacher: If necessary, explain to students that a stereotype is a preconceived idea about something—especially about a group of people. Stereotypes about people are often based on prejudice.

SUPPORT: German composer and pianist Ludwig van Beethoven (1770–1827) is considered to be one of the greatest classical musicians in the history of Western music. Beethoven's music is difficult and requires great skill to play.

CHALLENGE: Why might Treetop mention Beethoven to her classmates in an attempt to defend Celeste?

- Students may suggest that Treetop wants to show her classmates how talented Celeste is. Because Beethoven is associated with classical music—which is itself often associated (in a stereotypical way) with white audiences—Treetop may also be trying to show her classmates that Celeste is just as smart and capable as anyone else.

[page 130]

[Have students read the top of page 130.]

LIT/Inferential Treetop says that her classmates' remarks about Celeste hurt "here and here." Find the place earlier in the story when Treetop used that same remark. [Note: It occurs on page 126.] Why do you think the author repeats those words here? What is their impact?

- Earlier, Treetop uses those words to describe her feelings about her mother's death. By using the same words here, the author is suggesting just how badly her classmates' racist comments are hurting Treetop now. The words may also be a foreshadowing that Celeste will leave her just as Treetop's mother left her.

[Have students read the bottom of page 130.]

COMP/Inferential How does Treetop's memory of Lisabeth and Casey in this paragraph contrast with her memory of Celeste? What does this show about Treetop's feeling about Celeste?

- Treetop is remembering Lisabeth and Casey during a very solemn time—her mom's funeral—and recalls them standing next to their parents. Then she recalls Celeste smiling at her. This shows that Celeste's arrival in Treetop's life felt positive to her.

[page 131]

[Have students read the first sentence on page 131.]

VOC/Inferential What do Lisabeth and Casey mean when they say to Treetop, "Your mom would be mad if she knew."

- They mean Treetop's mother would be mad if she knew Treetop had made friends with Celeste, a Black girl.

Stop and Jot: Have students stop and jot a *who, what, when, where, why,* or *how* question about the story, the literary devices it uses, or the author's depiction of racism. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes

they will need to keep reading in order to find an answer. Other times they will need to infer an answer based on details in the story.

[Have students read the bottom of page 131 through the top of page 132.]

[page 132]

COMP/Inferential How does the author suggest that Treetop and Celeste are becoming more and more alike?

- The two girls have grown to the same height and have begun wearing their jeans and shirts in the same way.

VOC/Inferential What is suggested by Treetop's characterization of Celeste's hair as a "halo"?

- Artists often draw halos around the heads of holy figures, such as angels. The author's use of the word *halo* here indicates that Treetop has positive feelings toward Celeste.

COMP/Inferential How does the way Celeste's classmates treat her in this section make her feel? Has she become a part of the group, or is she still seen as an outsider?

- Celeste is constantly treated differently than her peers. Their continued attempts to touch Celeste's hair—which is so different than theirs—make her feel depressed and excluded. Celeste is still very much seen by her peers as an outsider.

Note to Teacher: You may want to share with students that the subject of Black hair has been politically charged both in the past and in the present. So when the girls touch Celeste's hair, it evokes a history of racism and discrimination.

COMP/Literal How old is Treetop in this scene? How many years have passed since her mother died? Since Treetop met Celeste?

- Treetop is now eleven years old. She mentions earlier in the story that her mother died when she was eight, so about three years have passed. Treetop met Celeste when she was nine, so they have been friends for almost two years.

[Have students read the rest of page 132.]

COMP/Inferential Why does Celeste say she doesn't like it in Peterborough?

- She faces constant discrimination. She feels like an outsider in Peterborough.

COMP/Inferential Why won't Celeste look at Treetop as she reveals that she and her mother are moving back to New York? How does Celeste try to help Treetop feel better about it?

- Celeste is sad to be leaving her friend and also knows how upset Treetop is going to be by the news. She tries to soften the blow by saying that New York City is only four and a half hours away, implying that Treetop can easily come visit her.

VOC/Inferential What does Treetop mean when she says "the distance between New Hampshire and New York was forever away. A whole lifetime."

- She is not just describing the physical distance between the two places, but the cultural difference. There are very few similarities between Peterborough and New York City.

LIT/Inferential [Remind students that a symbol is something, such as an object, that stands for something else, such as an idea.] What do the multicolored leaves of New England symbolize to Celeste?

- Celeste suggests that the many different colors of the leaves are like many different colors of human beings—both are beautiful together when they coexist.

[Have students read page 133.]

COM/Literal How old is Treetop in this scene?

- Treetop is now twelve years old.

COMP/Evaluative How has Treetop's relationship with Celeste changed her? Explain.

- Treetop no longer wants to be in Peterborough. Her relationship with Celeste has opened her eyes to the small-mindedness of her classmates as well as to the larger world outside her small town.

CHALLENGE: Do you think "Main Street" is a good title for this story? Why or why not?

- Students' answers will vary. Some may suggest that Main Street is often the most important street in a small town and reflects what the town is all about. Perhaps the stereotypical Main Street trappings of Peterborough reflect the small-mindedness of many of its residents.

Discuss "Main Street" and Wrap Up the Lesson — 5 minutes

Remind students of the purpose for reading: *Read closely to identify how an author's choice of words, sentences, and literary devices contribute to a deeper understanding of the theme, setting, and plot.* Wrap up the reading with a Because, But, So activity. Remind students that "because" sentences explain why, "but" sentences show a change in direction, and "so" sentences tell what happens as a result.

Display sentence frames such as the following:

Celeste moves away from Peterborough because _____.

Celeste moves away from Peterborough, but _____.

Celeste moves away from Peterborough, so _____.

Celeste's friendship was important to Treetop because _____.

Celeste's friendship was important to Treetop, but _____.

Celeste's friendship was important to Treetop, so _____.

Give students two minutes to write on their own. Then ask them to share their answers. Wrap up by asking students how completing the sentence frames helped them to understand or think about the story.

Word Work: *Intense* 5 minutes

1. In the story you read, "The leaves here in New Hampshire are the ones on postcards—bright red and heartbreaking gold, color so deep and intense it seems it doesn't belong in nature."
2. Say the word *intense* with me.
3. *Intense* means very strong or extreme.
4. I had to shade my eyes from the intense sunlight.
5. What are some other examples of things or situations that could be described as intense? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "There was an intense feeling between the two _____ before the game."]
6. What part of speech is the word *intense*?
   - o adjective

Synonyms, Antonyms, or Synonyms and Antonyms

[Use a *Synonyms and Antonyms* activity for follow-up.] What are some synonyms, or words and phrases that have a similar meaning, of *intense*? [Prompt students to provide words like *deep*, *strong*, and *powerful*.] What are some antonyms, or words and phrases that have the opposite meaning, of *intense*? [Prompt students to provide words like *mild*, *gentle*, and *moderate*. As students discuss synonyms and antonyms, guide them to use the target word in a complete sentence, such as: "A synonym of *intense* is *severe*."]

DAY 2

WRITING 45 minutes

Write a Short Story: Draft

Review 5 minutes

- Tell students that today they will continue drafting (writing) their narratives.
- Remind students to consult their notes regarding characters and setting, plot, and dialogue.

SUPPORT: For any students who have not fully completed the planning phase, have them continue to work on Activity Pages 3.2, 4.5, 5.4, and/or 6.4. Students can publish/share their stories in the Pausing Point days after the completion of this unit.

- Direct students' attention to the writing charts and posters displayed in earlier lessons. Have them pay particular attention to the Elements of a Plot poster (Lesson 5) and the Quotation Marks poster (Lesson 6). Tell students to refer to these posters as they continue to draft their narratives today.

- As they write, students should also refer to their completed Story Maps from Lesson 2 as well as their activity pages from Lessons 3–6.
- Explain that students will be able to finish drafting their narratives as homework, so they do not need to complete the entire story in class today.

Draft a Narrative — 35 minutes

- Have students work independently to continue writing their narratives in their Writing Journals.
- As students write, circulate around the room, monitoring their progress and providing guidance and support as needed.

SUPPORT: Work with individual students or with a small group, focusing on students who may not have fully completed the planning phase of the writing process.

Wrap Up — 5 minutes

Have student volunteers read aloud any paragraphs they have completed. Tell students to bring their completed narratives for review in the next class.

Take-Home Material

Writing

- Have students take home their Writing Journals to complete drafting their short story narratives.

Fluency (optional)

- Have students take home a text selection from the Online Fluency Supplement if you are choosing to provide additional fluency practice.

Lesson 8

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: Reading	40 min	Whole Group: "Don't Just Sit There Like a Punk"	*Flying Lessons & Other Stories* Summary Chart (from Lesson 4) Short written example of text written from the second-person point of view Activity Pages 8.1 and SR.1
	5 min	Word Work: *Instinct*	
DAY 2: Morphology	15 min	Grade 5 Review: Prefixes and Suffixes	Prefixes and Suffixes Poster (from Lesson 6) Activity Pages 8.3, SR.6. SR.7
Writing	30 min	Write a Short Story: Share and Evaluate	Writing Journals/Students' completed short stories Writing Process Chart (from Lesson 2) Short Story Rubric Peer Review Checklist Activity Pages 8.4 and 8.5
Take-Home Material	*	Reading, Morphology, Writing	Optional glossary of unfamiliar words Activity Pages 8.2, 8.3, 8.5

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence to explain how meaning and tone are impacted by word choice and narrative point of view. (RL.6.1, RL.6.4, RL.6.5, RL.6.6, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)

Provide a conclusion that follows from the narrated experiences or events. (W.6.3.e)

With some guidance and support from adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

Use technology, including the Internet, to interact and collaborate with others. (W.6.6)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use knowledge of language and its conventions when writing. (L.6.3)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use common, grade appropriate Greek or Latin affixes and roots as clues to the meaning of words. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

Write the purpose for reading on the board/chart paper: *Explain how point of view and word choice affect meaning and tone.*

- Note that this reading selection, "Don't Just Sit There Like a Punk," is an excerpt from a longer story, "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium."
    - The shorter excerpt stands alone and will allow you more time to focus on the unusual second-person point of view and slang used in the story.
    - If you choose to invite students to read the rest of the story on their own or with their families, note that earlier sections of the story describe an encounter with law enforcement and the narrator's description of Black men that could be upsetting to some readers. Though these are relevant details that add to the story's realism, be prepared to welcome varied thoughts and opinions and to discuss with students as needed. You may refer to the section Teaching and Discussing Sensitive Topics in the Unit Introduction of this Teacher Guide.

Have an example of text written in the second-person point of view ready to show students. For example: *You wake up with a bad cold and stuffed-up nose. You shuffle to the bathroom and take a shower. The hot water clears your head a little.*

Morphology

- Display the Prefixes and Suffixes Poster you created for Lesson 6.

Writing

- Be prepared to display the Writing Process Chart and Short Story Rubric, which can be found in the Teacher Resources section of this Teacher Guide:
- You might draw or enlarge to display the Peer Review Checklist found on Activity Page 8.5.

DAY 1

READING 45 minutes

Whole Group: "Don't Just Sit There Like a Punk" [pp. 13–20]

Review 5 minutes

- Remind students that the stories they have read so far in this unit have been written in the first-person point of view. Ask student volunteers how to identify first- and third-person points of view.
    - In first-person point of view, the narrator is usually a character in the story who speaks about himself or herself using first-person pronouns such as *I*, *me*, and *my*.
    - In third-person point of view, the narrator is not a character in the story and uses third-person pronouns such as *he*, *she*, and *they* to refer to all the characters.
- Tell students that this story is written from a second-person point of view.
    - In second-person point of view, the narrator uses the pronoun *you* when talking to the reader about the subject.
    - This makes the reader feel like they are the character in the story; it tends to draw the reader closer to the narrative.
    - Give students an example of the second-person point of view, such as: *You wake up with a bad cold and stuffed-up nose. You shuffle to the bathroom and take a shower. The hot water clears your head a little.*

Introduce the Story 5 minutes

- Tell students they will read "Don't Just Sit There Like a Punk," a section of the short story "How to Transform an Everyday, Ordinary Hoop Court into a Place of Higher Learning and You at the Podium" by Matt de la Peña. De la Peña is the author of many critically acclaimed young adult novels and award-winning picture books. He strongly believes in the importance of presenting diverse voices in young adult and children's literature.
- Point out the word *punk* in the story's title. Explain that this is a slang term. Slang is a type of informal language often used in a particular context or by a particular group of people. In this story, the word *punk* means "someone who is inexperienced, especially someone who acts cowardly or timid."

- Tell students that written language is usually different from spoken language but that this story is written more like spoken language and is full of slang terms that might be used by teenagers, as well as terms related to the game of basketball. Writers use slang terms to make their stories more realistic.
- Give students background about what has happened in the story previous to this section:
    - The story's main character is a young male basketball player (of Mexican descent) who is about to enter high school. He is one of the top eighth-grade players in the country. He is highly intelligent but prefers to spend most of his time playing basketball, which he sees as a way out of his family's working-class life.
    - The protagonist learns about a place called Muni Gym, where the city's best players go to practice. He spends every day of his summer riding with his father to work and walking more than an hour from his dad's factory to the gym.

SUPPORT: If necessary, explain to students that a protagonist is the leading character in a literary work of fiction, movie, or play.

- The other players—most of whom are older—banter good-naturedly with him but refuse to let him join any games because of his youth, size, and presumed lack of skill.

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of the Reading sections of Lessons 1–4 of this unit.
- Begin with *meaningful* on page 13 of *Flying Lessons & Other Stories*.
- Have students reference the core vocabulary words on Activity Page 8.1.

Note to Teacher: The basketball-related terms in this selection are not included in the core vocabulary. Most are defined and explained as support notes below. The extensive basketball vocabulary in the selection may provide an opportunity for you to survey the class, asking how many students are familiar with the game and its terminology. This knowledge will likely give students familiar with basketball a better understanding of what is being described in the narrative. Point out that background knowledge and personal experience can play an important role in whether readers are able to understand what they are reading.

1. **meaningful, *adj***. important (**13**)
2. **focus, *n***. the center of attention (**13**)
3. **barrio, *n***. a neighborhood in a city or town where most residents speak Spanish (**14**)
4. **scrub, *n***. an unskilled player on a sports team (**15**)
5. **paralysis, *n***. the inability to move (**15**)
6. **angle, *n***. an intention; a motive (**16**)
7. **instinct, *n***. an inborn, unlearned behavior (**16**)
8. **choreographed, *adj***. arranged as if in a dance (**choreograph**) (**17**)

9. **portal, *n***. an entrance or door (**17**)
10. **mentorship, *n***. guidance provided by an experienced person (**mentor**) (**19**)
11. **varsity, *n***. the starting or first-rank sports team at a school (**19**)

Vocabulary Chart for "Don't Just Sit There Like a Punk"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	choreographed mentorship paralysis varsity	barrio focus instinct meaningful portal scrub
Spanish Cognates for Core Vocabulary		barrio foco instinto
Multiple-Meaning Core Vocabulary Words		angle scrub
Sayings and Phrases	baddest dude breaking down play your boy	

- Read the purpose for reading from the board/chart paper:

> Explain how point of view and word choice affect meaning and tone.

Read "Don't Just Sit There Like a Punk" 20 minutes

Have individual students take turns reading the selection aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: Use the support notes throughout this selection to clarify basketball and slang terminology for students as needed. Consider having students create their own glossary of words and phrases from the story that are new to them as optional homework or during a pausing point.

[pages 13–14]

SUPPORT: As needed, point out the many basketball-related terms on page 14 (and succeeding pages). A jumper is a shot in which the player jumps into the air and releases the ball at the highest point of the jump. A fadeaway is a jump shot made while falling backward

through the air. The post is an area on the court near the basket below the foul line. The wing is an area on the court just outside the free-throw line to the sideline. A break (or fast break) is an attempt by a team to move the ball up the court very quickly. To knock down a shot means to make the shot easily and/or emphatically.

Literal Who is Dante? What does the main character of the story think of Dante?

- Dante is one of the players at Muni Gym. The main character seems to think Dante is the best player at the gym—Dante can "seriously" play, and his moves on the court are impressive.

Inferential Why do you think Dante asks the main character why he is still coming to the gym?

- The question is meant as a challenge. Dante goes on to say that no one thinks he is good enough to continue coming to the gym and tells him to leave.

SUPPORT: *Comprende?* means "Understand?" The word *esé* is a slang way of referring to a guy, much like "dude" or "bro."

Stop and Jot Have students stop and answer the following question in writing. How does the second-person point of view impact the way you react to or appreciate the story? Students will revisit this question when they finish reading the story.

- Students' answers will vary. Many will say that this point of view makes them feel like an actual character in the story.

[page 15]

Inferential Why does Dante refer to the main character as a "scrub"? What does Dante mean when he says he might "do something stupid"?

- Dante calls him a scrub because he never plays and Dante doubts he is a skilled player. Dante seems angry and is vaguely threatening to physically harm the main character.

Note to Teacher: Point out how the main character's heart is "thump-thump-thumping" in his chest. Remind students of the story "Secret Samantha" and the way Sam's heart pounded when she was around Blade. Ask students to contrast the feelings in each character. (Sam's heart pounded because she was happy and excited; in this story, the main character's heart pounds because he is scared.)

Literal What is the main character's first reaction to Dante's challenge? How does this reaction change?

- The main character first begins to doubt himself and his abilities. Soon, however, he gets his courage up and remarks that he just wants to play.

Note to Teacher: Remind students that *glare* was a vocabulary word in a previous story. Ask them to describe how the main character is looking at Dante. Tell them to use the glossary if necessary. (The main character is looking at Dante in an angry way.)

Evaluative Do you think basketball is important to the main character? Support your answer.

- Yes, basketball is important to the main character. Even though he is being intimidated by Dante, he finally stands up to Dante and demands to be given the chance to play.

[Explain to students that tone is the attitude of a piece of writing, expressed through the style of writing and the words the author uses. Provide some examples of tone, such as *serious, excited, sentimental, sarcastic, sincere, casual, judgmental,* and *comic.* Then ask the following question.]

Evaluative How would you describe the tone of this story? What are some examples of language the author uses that express this tone? [If students have trouble answering the question, guide them to the examples in the sample answer below.]

- Answers may vary but may state that the tone is determined or hopeful. The narrator glares across the court and demands, "I wanna play!" until he is allowed to play.

[page 16]

Literal How does Dante react when the main character says he wants to play? How does Dante expect the main character to perform in the game?

- Dante seems surprised and a bit scornful. He expects the main character to "get smoked," or to be badly defeated.

SUPPORT: The line "You got Dollar Bill" means that the main character will be guarding or defending against an opponent named Dollar Bill (and vice versa).

Inferential What is the meaning of the sentence "Where your brain shuts off and every move is made on instinct"? [Remind students that they can look up the word *instinct* in the glossary.]

- The narrator is saying that the main character is not really thinking about his actions on the court—he is acting on instinct, meaning his moves come naturally to him.

Turn and Talk Turn to a partner, and explain what happens in the basketball game. How does the main character play? How do the other players in the gym react? [After allowing partners a chance to talk, consider asking a student who is familiar with basketball terminology to paraphrase the action on the second half of this page.]

- Though nervous at first, the main character soon gets into the flow of the game, first making a short bank shot for a basket and then later sinking a long twenty-foot shot. The other players on the sidelines are impressed and a bit surprised.

SUPPORT: The lane (or the paint or the key) is an area marked by lines on the court under the basket. A bank shot is a shot that bounces off the backboard then goes into the basket. *Nothing but net* means the shot went through the basket without touching either the backboard or the metal rim of the basket.

Inferential Why do you think the narrator makes a point of saying that the main character's twenty-foot shot was done "Dante style"? Is this a compliment?

- The main character admires Dante's basketball skills, so the implication is that he may be as good a player as Dante.

[page 17]

SUPPORT: Explain that figurative language is used by authors to describe things in terms that are not literal. This can help to create a visual picture or emotion for the reader. Point out that

a lot of figurative language is used to describe the basketball game. Explain that "The outside world slinks off and hides" is an example of personification; it uses human characteristics to describe something—the outside world—that is not human. Ask students to describe what kind of picture or emotion this description creates in their mind. Use the prompts to discuss other figurative language on the page.

SUPPORT: Have students look up the word *choreographed* in the glossary.

Evaluative How do words like *choreographed*, *dance*, and *symphony* affect how you picture the basketball game?

- Answers may vary but may include that a choreographed dance and symphony are musical and have a rhythm, order, and beauty to them. Using these words lends those same qualities to the basketball game.

Literal Find the simile on the page. What two things does it compare? What does it mean?

- The simile is "his eyes like a portal into his mind." It compares each man's eyes to a portal. [If necessary, explain to students that a portal is a doorway.] It suggests that you can tell what the men are thinking by the look in their eyes.

SUPPORT: A scoop shot is a shot taken underhanded from a low position under the basket.

Inferential What are the men saying about the main character's playing ability when they say, "That's right, young buck" and "That's how you let fools know"?

- They are saying they think he plays well. They are impressed and supportive of him.

Evaluative How does the use of slang affect the story? [Have students identify some slang words and phrases the narrator uses.]

- Students' answers may vary but may include that the use of slang makes the story seem more realistic.

Evaluative Why do you think Dante reacts the way he does in this scene?

- Answers may vary but may include that Dante may feel a bit intimidated by the main character's performance, seeing that he misjudged the main character's basketball skills. Or he may be trying to toughen up the main character.

[page 18]

Inferential How do events on this page confirm that the main character has impressed the other players?

- A player named Slim asks the main character to join his team—going so far as to put the main character in charge of running the offense (the job of a point guard).

SUPPORT: *Check ball!* is a term an offensive player says while throwing the ball to their defender to begin play. A point guard runs a team's offense. The rock is the basketball.

[pages 18–19]

Literal What advice does Dante give the main character? [Have students identify and use some slang words and phrases in their responses.]

- Dante tells the main character not to sit there like a punk and wait to get into a game—he should demand to be part of the action and challenge the baddest dude on the court, not meekly wait for someone to give him a turn.

Inferential Why do you think Dante speaks in a quiet voice when he gives this advice?

- Answers may vary but may include that Dante speaks in a quiet voice so the other players don't hear him—possibly to maintain his own "bad dude" image.

[page 19]

Literal [Remind students that a simile is figurative language that uses the words *like* or *as* to compare two unlike things.] Identify a simile the narrator uses at the top of this page.

- The narrator says that Dante's intense eyes are "like knives" inside the main character's chest.

Inferential Why do you think the author describes Dante's eyes as "like knives" in the main character's chest?

- Answers may vary but may include that Dante is looking at the main character in a very intense way. The way he is looking at him drives home the point of what he is saying in a way that the main character can't ignore.

Literal [Point out the core vocabulary word *mentorship* on the page.] Was the main character wrong to assume Dante would be a mentor to him? Why?

- At first, the main character thinks Dante might be a mentor to him—someone to actively advise him about how to conduct himself on and off the court—but Dante does not take on an active role in the main character's life.

Literal To whom does the main character compare Dante? Why?

- The main character goes on to compare Dante to his father—another man who is supportive of him but in a quiet, nondemonstrative way.

Inferential [Point out the word *varsity*, and have students look it up in the glossary. Discuss what a "varsity squad" is.] The narrator tells us that the main character is on the varsity squad of his high school team. What does this imply about his skills?

- The varsity is a school's first-level team. Since the narrator is just a freshman, he must be very skilled to be on the varsity squad—not to mention the starting point guard (the player who runs the offense).

[page 20]

SUPPORT: An assist is a pass a player makes to a teammate who then scores a basket.

Inferential What do you think the main character means when he ends with, "Maybe words would just steal away your freedom to think for yourself"?

- Answers may vary but may include that the main character is thinking about his father and Dante, men who don't talk much but support him through their presence and actions. In doing so, they give him the support to figure out important things on his own without telling him directly.

Discuss "Don't Just Sit There Like a Punk" and Wrap Up the Lesson 10 minutes

Remind students of the purpose for reading: *Explain how point of view and word choice affect meaning and tone*. To wrap up the lesson, have students revisit their answer to the Stop and Jot question they wrote earlier, and guide them to think about any additional thoughts they have about how the author's use of the second-person point of view and word choices affect the meaning and tone of the story. Have them use the following sentence frames:

> Because the author uses the second-person point of view, _____.
> When the characters speak using slang, _____.
> If the author had written the story without using slang or basketball terms, _____.

Allow students two to three minutes to complete the sentence frames in writing. Then invite students to share and discuss their answers. Answers will vary but may include:

> Because the author uses the second-person point of view, I feel like I am part of the action while I am reading.
> When the characters speak using slang, it makes the story feel more realistic.
> If the author had written the story without using slang or basketball terms, the story would seem less authentic.

Ask students how writing the sentence frames helped them to think about or better understand what they read.

CHALLENGE: Assign partners a paragraph from the story, and have them rewrite it from the first-person and third-person points of view. Then have them compare all three versions of the paragraph and discuss how the story might be different if it were written from the first- or third-person point of view. Allow them to share their answers with the class.

Have students complete Activity Page 8.2 for homework. Tell students that they will fill in a story structure chart and summarize the selection they have just read. Remind students that a summary presents the main points of the story in their own words without including minor details or their own opinions. In Lesson 10, they will use their completed Activity Page 8.2 to help them compare and contrast this selection with another short story.

Word Work: *Instinct* 5 minutes

1. In the story, you read, "Where your brain shuts off and every move is made on instinct."
2. Say the word *instinct* with me.
3. *Instinct* means inborn, unlearned behavior.
4. Birds have the instinct to learn to fly.
5. What are some other examples of instinct? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "My instinct was to run away when _____."]
6. What part of speech is the word *instinct*?

   o noun

Discussion

[Use a *Discussion* activity for follow-up.] Talk with your partner about times when you acted by instinct. Make sure to use the word *instinct* in complete sentences as you discuss this with your partner.

DAY 2

MORPHOLOGY 15 minutes

Grade 5 Review: Prefixes and Suffixes

Prefixes *im–, in–, il–, ir–; Suffixes –ful, –less, –ness, –ist* 15 Minutes

Note to Teacher: This section is intended to be a beginning-of-year review of prefixes and suffixes previously taught in Core Knowledge Language Arts in Grades 4 and 5. Students who come from classrooms that did not previously use Core Knowledge Language Arts may have less familiarity with these affixes and could benefit from extra support during the section and when completing the Activity Page.

- Remind students that in this unit they have been reviewing how prefixes and suffixes change the meanings of words.
- Display and review the Prefixes and Suffixes Poster you created for Lesson 6. Students may also view the chart on Activity Page SR.6. Remind students that they have already reviewed half of the affixes on the chart; they will review the rest today.

Prefixes A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.			
un– (not) **un**known **un**aware	**non–** (not) **non**sense **non**existent	**ex–** (away, out) **ex**it **ex**plore	**im–** (not) **im**possible **im**practical
in– (not) **in**correct **in**voluntary	**il–** (not) **il**logical **il**legal	**ir–** (not) **ir**relevant **ir**regular	
Suffixes A suffix is a syllable or syllables placed at the end of a root word to change the word's meaning.			
–ly, –y (being like something) love**ly** grouch**y**	**–able, –ible** (able to be) break**able** revers**ible**	**–tion, –sion** (creates nouns from verbs) abbrevia**tion** conver**sion**	**–ful** (full of) beauti**ful** hope**ful**
–less (lack of or without) harm**less** rest**less**	**–ness** (a state of being) sad**ness** dark**ness**	**–ist** (a person who) art**ist** journal**ist**	

- Tell students that understanding what prefixes and suffixes mean can help them understand words they are reading.
- Have students view the Common Spelling Rules for Prefixes and Suffixes on Activity Page SR.7. Remind students that sometimes the spelling of root words must be changed when an affix is added. Understanding spelling changes can help them identify spelling errors in their own writing.
- Explain that the prefixes *im–*, *il–*, *ir–*, and *in–* all mean "not." Point out these prefixes and their meanings on the poster.
- Use the example words on the poster to show students that adding these prefixes generally does not change the part of speech of the root word. For example, the root word *correct* is an adjective meaning "free from error." Adding the prefix *in–* creates the word *incorrect*, which remains an adjective.
- Share the other examples of words with the prefixes *im–*, *il–*, *ir–*, and *in–* from the poster. Have students identify the meanings of the root words and the affixed words.
- Now explain the meanings of the suffixes *–ful* (full of), *–less* (lack of or without), *–ness* (a state of being), and *–ist* (a person who does something).
- Use the example words on the poster to show students that the suffixes *–ful* and *–less* create adjectives from nouns. For example, the root word *hope* is a noun meaning "a feeling of expectation." Adding the *–ful* creates the word *hopeful*, which is an adjective. Share the other examples of words with the suffixes *–ful* and *–less* from the poster. Again, have students identify the meanings of the root words and the affixed words.
- Use the poster to show students how the suffix *–ness* changes root word adjectives (in this case, *sad* and *dark*) into nouns (*sadness* and *darkness*). When the suffix *–ist* is used, root word nouns remain nouns (*art*/*artist* and *journal*/*journalist*).
- Have students turn to Activity Page 8.3. Walk through completing the first few examples with them, providing support as needed. Remind them that they can refer to Activity Pages SR.6 and SR.7. They can complete the remaining items for homework.

WRITING 30 minutes

Write a Short Story: Share and Evaluate

Review and Introduce 5 minutes

- Display and review the Writing Process Chart used in earlier lessons. Explain to students that the next step is sharing and evaluating their drafts.
- Display the Short Story Rubric, which appears in the Teacher Resources section of this Teacher Guide and on Activity Page 8.4, and read it with students. Explain that students will use this rubric as they evaluate, edit, and revise their and their peers' drafts.
- Explain that, when writing a story, it is useful to have someone else review your draft and provide suggestions about how to improve it.
- Display and read through the Peer Review Checklist, which appears in the Teacher Resources section of this Teacher Guide and on Activity Page 8.5.

- Tell students that they will complete Activity Page 8.5 as they read a classmate's draft of their story. Explain the following guidelines for providing peer review feedback:
    - Feedback is relevant to the genre and checklist.
    - Feedback is specific. (Don't just say that the writing is "good," but explain why it is good.)
    - Suggestions for improvement are respectful and helpful.
    - Provide examples from the story for each feedback point.

Review a Peer's Narrative 10 minutes

- Have students find a partner and exchange stories. Ask them to use the Peer Review Checklist on Activity Page 8.5 to help their partner revise their story.
- As students share their stories and complete Activity Page 8.5, circulate around the room and provide assistance as needed.
- Make sure students consult the Short Story Rubric on Activity Page 8.4 as they evaluate their partner's drafts.

Conduct a Peer Conference 10 minutes

- When students have completed their review of their peer's narrative, provide them an opportunity to confer with one another to discuss the suggestions made on Activity Page 8.5.
- Tell students that they will use the Peer Review Checklist their partner completes to revise their story based on their partner's ideas.

Note to Teacher: You may choose to have students conduct the conference face-to-face in class or via the Internet for homework.

Wrap Up 5 minutes

Explain that in the next lesson, students will use their peers' comments on Activity Page 8.5, as well as their own review of their narrative, to revise and edit their story.

Take-Home Material

Reading

- If desired, have students create their own glossary of words and phrases from the story that are new to them.
- Have students take home Activity Page 8.2 and complete the summary for homework.

Morphology

- Have students take home Activity Page 8.3 and complete it for homework.

Writing

- If students did not complete Activity Page 8.5 during the Writing lesson, have them complete it for homework.

Fluency (optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 9

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: **Reading**	40 min	Independent Reading: "Sometimes a Dream Needs a Push"	*Flying Lessons & Other Stories* Summary Chart (from Lesson 4) Activity Pages 9.1, 9.2, and SR.1
	5 min	Word Work: *Executive*	
DAY 2: **Writing**	45 min	Write a Short Story: Revise and Edit	Writing Journals/Students' short story drafts and Activity Pages 8.4 and 8.5 Writing Process Chart (from Lesson 2) Editing Checklist Proofreading Symbols Chart Activity Pages 9.3 and SR.9
Take-Home Material	*	Writing	Activity Page 9.3

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Identify and summarize the main events of a short story. (RL.6.1, RL.6.2, RL.6.3, RL.6.5, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)

With some guidance and support from adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (W.6.5)

Use technology, including the Internet, to interact and collaborate with others. (W.6.6)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.6.1.b)

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Language

Follow standard English rules for writing and speaking. (L.6.1, L 6.2)

Use knowledge of language and its conventions when writing. (L.6.3)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Read independently and summarize* "Sometimes a Dream Needs a Push."
- Display the summary Chart you prepared for Lesson 4.

Writing

- Display the Writing Process Chart from Lesson 2.
- You may wish to enlarge and display the Short Story Editing Checklist and Proofreading Symbols Chart that can be found in the Teacher Resources section of this Teacher Guide.

Fluency (Optional)

- Choose and make copies of a text selection from the online *Fluency Supplement* to distribute and review with students who need additional fluency practice or to use as fluency assessment. If you choose to assess students, use the *Optional Fluency Assessment Guide* in Teacher Resources. See the Introduction to CKLA of this Teacher Guide for more information on using the *Fluency Supplement*.

DAY 1

READING 45 minutes

Independent Reading: "Sometimes a Dream Needs a Push" [pp. 207–216]

Review 5 minutes

- Review the Story Structure Chart and summary for "Don't Just Sit There Like a Punk" on Activity Page 8.2 that students completed for homework. Identify any areas where students had difficulty with the summary, and provide clarification.
- Tell students that they will read today's story independently and complete another summary.
- Ask students to recall the elements of story structure. If necessary, prompt them to identify characters, setting, plot, conflict or problem, and resolution. Remind them that a summary includes all of these elements. A summary does not include personal opinions about characters or the story.

Introduce the Story 5 minutes

- Tell students that "Sometimes a Dream Needs a Push" by Walter Dean Myers is another story about basketball, like the one they read in the previous lesson. Myers has won every major award in the field of children's literature, including two Newberry Honors and eleven Coretta Scott King Author Awards and Honors. He has served as the National Ambassador for Young People's Literature with the platform "Reading is not optional."

Core Vocabulary

- Preview the core vocabulary words and pronunciation guide using the routine established in the Core Vocabulary section of the Reading lessons 1–4 of this unit.
- Begin with *executive* on page 207 of *Flying Lessons & Other Stories*.
- Have students reference the core vocabulary words on Activity Page 9.1.

Note to Teacher: As with the previous selection, the basketball-related terms in this story are not included in the core vocabulary. Most are defined and explained as support notes below.

1. **executive, *n***. a top-level manager in a business (**207**)
2. **harness, *n***. a set of straps to hold something in place (**harnesses**) (**208**)
3. **concession stand, *n***. a place where people can purchase snacks, especially at a sporting event (**209**)
4. **bridesmaid, *n***. a woman who accompanies a bride on her wedding day (**bridesmaids**) (**210**)

5. **drill, *n***. a practice session (**drills**) (**211**)
6. **arc, *n***. a curve or bend (**213**)
7. **collision derby, *n***. a contest in which drivers deliberately crash old cars into one another, the winner being the last vehicle still moving (**214**)
8. **congestion, *n***. excessive crowding (**215**)
9. **fundamentals, *n***. basic rules or principles (**216**)

Vocabulary Chart for "Sometimes a Dream Needs a Push]"		
Vocabulary Type	**Tier 3 Domain-Specific Words**	**Tier 2 General Academic Words**
Core Vocabulary	collision derby harnesses	arc bridesmaid concession stand congestion executive fundamentals
Spanish Cognates for Core Vocabulary		arco ejecutivo fundamentos
Multiple-Meaning Core Vocabulary Words		drill
Sayings and Phrases	all for it learned to live with it no such luck stopped us cold took it hard	

- Read the purpose for reading from the board/chart paper:

> Read independently and summarize "Sometimes a Dream Needs a Push."

Read "Sometimes a Dream Needs a Push" 20 minutes

Have students read the selection independently. To guide their reading, they can complete the story structure chart and summary on Activity Page 9.2.

Note to Teacher: During independent reading, you may choose to work with individuals or small groups who need extra help by using the guided reading supports below and helping them to

complete Activity Page 9.2. Have these students read small chunks of text silently before pausing to ask questions.

If their answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If their answers indicate difficulty in comprehension, have them read aloud so that you can determine if they have decoding difficulties, i.e. trouble reading and/or pronouncing certain words. If they have trouble decoding words, you may want to teach them to use the Individual Code Chart in the Teacher Resources section of this Teacher Guide. If students encounter difficulty reading multisyllable words, you may want to review how to use chunking to decode multisyllable words, also available in the Teacher Resources section of this guide.

Note to Teacher: As in the previous reading selection, "Don't Just Sit There Like a Punk," this selection contains some basketball terminology. You may wish to use the Support notes below to preview this vocabulary before students read independently. If students created a glossary of new words and phrases in the previous reading selection, they may continue add new words from this selection either as optional homework or during a pausing point.

[page 207]

Literal Who is Jim Blair? What does he do now for a living? What did he used to do?

- Jim Blair is the narrator's father. He is now an executive with a high-tech company, but he used to be a professional basketball player.

[pages 207–208]

Literal Find two things in the opening paragraphs that the narrator and Dad have in common.

- Possible answer: They both enjoy basketball, and they both had their basketball dreams cut short after they were each involved in an accident.

[page 208]

Literal Why doesn't Dad talk much?

- The narrator's mother suggests that he was never much of a talker and has talked less since the accident that put his son in a wheelchair. This may be because he feels upset about or responsible for the accident.

Stop and Jot Have students stop and jot a *who, what, when, where, why,* or *how* question about the narrator's relationship with his father. As time allows, invite a few students to share their questions and discuss answers. Explain that sometimes they will need to keep reading in order to find an answer.

Literal What does Mr. Evans suggest the narrator do? How do the narrator and each of his parents react?

- Mr. Evans suggests that the narrator join a wheelchair basketball team he is starting. The narrator and his mother are excited about the idea, but his father does not like it.

[pages 208–209]

Literal Notice the vocabulary word *harnesses* at the bottom of page 208. Why are the harnesses important to use when the narrator rides in a vehicle?

- The narrator uses a wheelchair. The harnesses are straps that are attached to the wheelchair to keep it from rolling around while the vehicle moves.

Literal Where is the family going?

- They are going to watch a wheelchair basketball game between Madison and Rosedale.

Evaluative How do you think Dad feels about being at the game? Describe his actions that support your answer.

- Dad may be unhappy or uncomfortable being at the game. He does not seem to show much interest in the game. He does not sit with the narrator and his mother and seems not to be paying much attention to the game.

[page 209]

Inferential The narrator says Mom's mouth "tightened just a little." What might this indicate about how she feels?

- Answers may vary but may include that it indicates that she is unhappy about Dad's behavior at the game.

[page 210]

Literal Who is Chris?

- Chris is the narrator.

Inferential Why does Chris's heart sink when he learns that his father had left a message for Mr. Evans?

- Chris thinks that his father told Mr. Evans—the wheelchair basketball coach—that he would not be allowed to play on the team.

Inferential What do you think is Chris's main problem in this story?

- Chris wants his father to be supportive of his joining the wheelchair basketball team, but his father seems uninterested in or uncomfortable with the idea.

[page 211]

Literal How does the setting change on this page?

- The setting changes from Chris's house to his school.

Inferential Why do you think Chris's mother makes a surprised face when Dad explains why he spoke with Mr. Evans?

- Answers may vary but may include that, like Chris, she probably thought Dad was not going to let Chris play on the wheelchair basketball team. When she learns that he is planning on attending the next day's practice to give the coach some tips, she is surprised.

Inferential Why does the next day at school zoom by for Chris?

- He is eager to go to practice and to see if his father will be there to watch.

SUPPORT: An air ball is a missed shot that does not touch the backboard, the hoop (rim), or the net. The foul line is a line on the court where players take uncontested shots (free throws) when they are fouled by an opposing player.

[page 212]

SUPPORT: The baseline on a basketball court runs from sideline to sideline behind the backboard. A rim shot occurs when a player shoots the ball toward the middle of the hoop but it hits the rim—sometimes going into the basket and sometimes not.

Inferential On page 209, Chris says that his father does not watch much of the game between Madison and Rosedale. What details on this page may indicate that Chris is wrong?

- The father has specific and extensive critiques about the way the two teams play. This indicates that he is actually watching the game very closely.

Inferential What happens when Chris's father tries shooting baskets from a wheelchair? What does this indicate about the skill it takes to play basketball in a wheelchair.

- At first, he spins around and seems not to know how to maneuver properly, but eventually he gets his bearings and makes a shot. Since he is a former pro basketball player who should be able to make a shot easily, his difficulty with the chair shows that wheelchair basketball is a challenging sport that takes some skill.

[pages 213–214]

Literal What advice does Dad give the team? What effect does his advice have?

- He advises them to take shots off the backboard rather than trying to take rim shots. He also advises them to run more baseline plays. At first the team does not do very well, but after a few practices they begin to improve.

[page 214]

Inferential Why does Chris say of his father, "I didn't believe he actually smiled"? What does this tell you about their relationship? [Students may revisit their Stop and Jot answers to help them think about this question.]

- Chris and his father seem to have had a somewhat difficult relationship, especially since Chris's accident. His father doesn't seem to talk much to Chris, nor has he seemed especially supportive. On page 211, Chris mentions that his father doesn't always keep his promises, and on page 213, Chris seems surprised that his father "didn't get mad" when Chris wasn't making baskets.

SUPPORT: The tip-off occurs at the beginning of a basketball game; a referee throws the ball into the air at the center of the court, and a player from each team jumps for the ball and tries to tip it to a teammate. A guard is a position on a basketball team; the point guard runs the team's offense, while the shooting guard is generally the team's best shooter. The top of the key is the area around the free throw circle's farthest point from the basket.

[pages 214–215]

Literal How does Chris describe his team's play against Madison as the game begins? What was the score at halftime?

- Chris says that his team does not start well. They make poor passes and commit some fouls. At halftime, Madison was winning, twenty-two to fourteen.

SUPPORT: A turnover occurs when one team loses possession of the ball to the opposing team without taking a shot. A fast break is an attempt by a team to move the ball up the court very quickly. Traveling is a foul that occurs when the player holding the ball takes more than three steps without dribbling (bouncing) the ball. In the case of wheelchair basketball, traveling occurs when a player touches their wheels more than twice after receiving or dribbling the ball. A layup is a shot near the basket, usually off the backboard.

Inferential At halftime, how does Dad show his support for Chris's team? Find details in the text.

- Answers may vary but may state that despite the fact that the team is losing to Madison, Dad says they "played okay" and encourages them, saying, "We can catch up."

Inferential Why does Chris like it when his father uses the word *we*?

- It makes him feel that his father is really on his side and part of the team—and supportive of what Chris is doing.

[page 215]

Literal Compare the performance of Chris's team in the second half to their performance in the first half. Use details from the text in your comparison.

- They perform better in the second half. Chris's team is "fired up." They actually play better than Madison in the second half—they make eleven out of seventeen shots while Madison makes only eight out of twenty-four shots. Even though they score more points than Madison in the second half, Madison still wins forty-one to thirty-eight.

[page 216]

Literal What does Chris's team decide their team name should be?

- the Hartsdale Posse

Inferential How does Chris think his father answers his mother's question, "if you were in a wheelchair, do you think you could play as well as Chris?" What does this say about how supported by his father Chris feels?

- Chris says, "I figured he was saying that there was no way he could play as well as me in a chair." This positive assumption indicates he feels that his father is supportive of his basketball playing.

Discuss "Sometimes a Dream Needs a Push" and Wrap Up the Lesson — 10 minutes

Bring the class back together, and remind them of their purpose for reading: *Read independently and summarize* "Sometimes a Dream Needs a Push." Discuss their answers to Activity Page 9.2 using the sample answers below. Have volunteers share their summaries. Discuss which details are and are not important to include. Remind students that their summaries should be in their own words and not include their personal opinion.

Sometimes a Dream Needs a Push	
Characters: Chris, Dad (Jim Blair, a former pro basketball player), Mom, Mr. Evans (Chris's coach)	**Setting:** Chris's house and his school basketball court, during the school year
Problem: Chris wants his father to support him when he joins a wheelchair basketball team, but his father seems uninterested or uncomfortable with the idea	
Major Events: • Chris's dad, a former pro basketball player, had hoped Chris would become a basketball player until one day when the car he was driving got into an accident that left Chris confined to a wheelchair. • Chris gets an opportunity to join a wheelchair basketball team, but his dad seems unsupportive of and uncomfortable with the idea of his son playing wheelchair basketball. • The family attends a wheelchair basketball game, but Dad continues to seem unimpressed. • Chris learns his team will play Madison, a team that hasn't lost all season. • Chris is pleasantly surprised when his dad shows up at practice to help the team practice for the big game. • Chris's team does not win their first game, but they play well and decide to continue playing. • Chris's dad continues to support his son and the team.	
Resolution: Through his coaching, Chris's dad becomes supportive of his play and more comfortable with his son's disability.	
Summary: Chris becomes a wheelchair user after a car accident in which his father was driving. His father, a former pro basketball player, thinks the accident is the end of his hopes for Chris to pursue basketball. He becomes distant, blaming himself for the accident, and seems to show little interest when Chris is invited to join a newly formed wheelchair basketball team. Surprisingly, Chris's father agrees to teach the team some basics of the game and is pleased that they play well in their first game despite losing. Chris's father learns to see his son's disability differently and, becomes more supportive. Chris's team goes on to join the league.	

Wrap up the discussion with the following question.

Evaluative How does Chris's dad change over the course of the story? Why do you think this is so?

- Possible answer: At first he seems uncomfortable with and unsupportive of Chris playing wheelchair basketball, possibly because he feels responsible for the accident that put Chris in a wheelchair. By the end, he has become much more supportive of Chris. This is likely because as he became involved in coaching Chris's team, he came to appreciate the sport and Chris's involvement in it.

Word Work: *Executive* 5 minutes

1. In the story, you read, "Still, he played pro ball in Europe for five years before giving it up and becoming an executive with a high-tech company."
2. Say the word *executive* with me.
3. *Executive* means a top-level manager in a business.
4. The executive had to decide which computer system to buy for her company.
5. What are some kinds of things a business executive might do as part of the job? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "A business executive might have to _____."]
6. What part of speech is the word *executive*?
   - noun

Appositive Sentences

[Use an *Appositive* activity for follow-up.] An appositive can be a phrase in a sentence that defines a person, place, or thing. [Show the following example of a sentence with the appositive phrase underlined: The math students took a short drill, a practice session, before beginning the test.] The appositive phrase "a practice session," defines the noun *drill*. [Point out the commas] It is separated from the rest of the sentence by commas. [Cover or cross out the phrase, and read aloud the sentence without the phrase.] It can be removed from the sentence without making the sentence incomplete. [Provide the following sentence frame for the word *executive*, and have students fill in the appositive phrase: The executive, _____, had to go out of town for a meeting. Invite students to share their answers.]

CHALLENGE: Students who have a solid understanding of appositives may benefit from being challenged to complete the activity without a sentence frame.

DAY 2

WRITING 45 minutes

Write a Short Story: Revise and Edit

Review 10 minutes

Note to Teacher: If needed, allow students additional time to continue their peer review conferences from Lesson 8.

- Display and review the Writing Process Chart used in earlier lessons.
- Tell students that they have written their narratives and received feedback from a peer. They are now ready to revise, edit, and proofread their stories.
- Explain the following as you point out the corresponding sections of the Writing Process Chart.
    - When students revise, they review their writing to see how it can be improved. In addition to their own review, students can use the Short Story Rubric (AP 8.4) and their completed Peer Review Checklist (AP 8.5).
    - When students edit, they check for errors in grammar, spelling, and punctuation.
- Remind students that in this unit they have reviewed how to identify and correct incomplete sentences and how to look for spelling changes when affixes are added to words. They will need to keep these things in mind as they look for errors and revise/edit their writing.

SUPPORT: Before revising and editing, some students may benefit from an extra review of the Grade 5 grammar and morphology skills that were reviewed in earlier Unit 1 lessons. Take this opportunity to review with students that a complete sentence expresses a complete thought and contains a subject and predicate. To spot incomplete sentences in their drafts, they should look for subjects that stand alone (e.g., *The rain*.), actions/predicates that stand alone (e.g., *stops.*), or single clauses that begin with words such as *Because*, *After*, *When*, *Since,* or *If*. More information needs to be added to such clauses (e.g., *When the rain stops.* [What will happen?]).

Introduce Editing Checklist and Proofreading Checklists 5 minutes

- Display and have students turn to the Short Story Editing Checklist on Activity Page 9.3. Read through the checklist with students, and tell them that, after revising, they will use it to edit their work.
- Display and have students turn to the Proofreading Symbols chart on Activity Page SR.9. Read through the chart. Tell them that they can use these symbols to indicate changes they want to make as they revise and edit.

Revise and Edit Narrative — 30 minutes

- Have students begin revising their narrative, using their Peer Review Checklist (AP 8.5) to guide them.
- Once students have revised their writing, they can move on to editing, using the Short Story Editing Checklist on Activity Page 9.3.
- As students revise and edit their narratives, circulate around the room and offer guidance and support as needed.

SUPPORT: Remind students that if needed they can refer to Common Spelling Rules for Prefixes and Suffixes (AP SR.7), Quotation Marks in Dialogue (AP SR.8), and the Proofreading Symbols Chart (AP SR.9) to help them edit their short stories.

SUPPORT: Work with a small group of students who need additional support, using Activity Pages 8.5 and 9.3 to revise and edit their stories.

- Students who do not finish revising and editing their narratives should finish this task for homework.

Take-Home Material

Writing

- If students did not finish revising and editing their narratives during the Writing lesson, have them complete it for homework.

Fluency (optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Lesson 10

AT A GLANCE CHART			
Lesson	**Time**	**Activity**	**Materials**
DAY 1: **Reading**	40 min	Small Group: "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push"	*Flying Lessons & Other Stories* Completed Activity Pages 8.2 and 9.2 Venn Diagram Activity Pages 10.1 and SR.1
	5 min	Word Work: *Focus*	
DAY 2: **Morphology**	15 min	Grade 5 Review: Practice Prefixes and Suffixes	Prefixes and Suffixes Poster (from Lesson 6) Activity Pages 10.2
Writing	25 min	Write a Short Story: Publish	Writing Journals/Final drafts of stories Writing Process Chart (from Lesson 2)
Unit Feedback Survey	5 min	Survey	Activity Page 10.4
Take-Home Material	*	Morphology	Activity Page 10.2

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Use textual evidence to compare and contrast two stories with the same topic. (RL.6.1, RL.6.2, RL.6.3, RL.6.4, RL.6.6, RL.6.9, RL.6.10)

Writing

Write arguments to support claims with clear reasons and relevant evidence. (W.6.1)

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. (W.6.3)

Use technology, including the Internet, to produce and publish writing. (W.6.6)

Draw evidence from literary texts to support analysis, reflection, and research.(W.6.9)

Write routinely over extended time frames and shorter time frames for a range of discipline-specific tasks, purposes, and audiences. (W.6.10)

Speaking and Listening

Ask and answer questions about the text. (SL.6.1, SL.6.2)

Follow rules for speaking and listening in small groups. (SL.6.1.b)

Language

Follow standard English rules for writing and speaking. (L.6.1, L.6.2)

Use knowledge of language and its conventions when writing. (L.6.3)

Use context as a clue to the meaning of a word or phrase (L.6.4.a)

Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of words. (L.6.4.b)

Use a glossary to clarify the meaning of vocabulary words. (L.6.4.c)

Demonstrate understanding of figurative language, work relationships, and nuances in word meanings. (L.6.5)

Determine the meaning of domain-specific words. (L.6.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Compare and contrast two stories with the same topic.*
- Create and display a Venn Diagram like the one shown on Activity Page 10.1.

Morphology

- Display the Prefixes and Suffixes poster from Lesson 6.

Writing

- Display the Writing Process Chart from Lesson 2.

Fluency (Optional)

- Choose and make copies of a text selection from the online *Fluency Supplement* to distribute and review with students who need additional fluency practice or to use as a fluency assessment. If you choose to assess students, use the *Optional Fluency Assessment Guide* in Teacher Resources. See the Program Introduction of this Teacher Guide for more information on using the *Fluency Supplement*.

DAY 1

READING 45 minutes

Small Group: "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push"
[pages 13–20 and 207–216]

Review 5 minutes

- Remind students that they have read and summarized two short stories about basketball: "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push."
- Explain that today they will work in small groups to compare and contrast those stories.
- Explain that when you compare two or more things, you find ways they are alike. When you contrast two or more things, you find ways they are different.
- Make sure students have Activity Pages 8.2 and 9.2 available.

Introduce Comparing and Contrasting Two Texts with the Same Topic 5 minutes

- Read the purpose for reading from the board/chart paper:

> Compare and contrast two stories with the same topic.

- Introduce the Venn Diagram, and explain that it uses circles to show the relationships between two or more things.
- Point out that each circle in the diagram is labeled with the name of a story. Traits that the stories have in common are written in the middle part of the diagram, where the circles overlap. Traits unique to each story are written where the circles do not overlap.
- Give students some examples of story elements that can be compared and contrasted: subject, characters, setting, plot, point of view, use of language, conflict/resolution, and theme.
- Prompt students to identify that both stories are about basketball. Write "about basketball" in the center part of the diagram.
- Call on a volunteer to suggest something else to add to the diagram.

Establish Small Groups

- Before beginning the activity, divide students into groups of three or four. For this activity, it is recommended that you form groups of students with mixed abilities and encourage them to work with one another.
- If there are students who need extra support for this activity, you may choose to circulate more frequently to their groups or form a single group that you work with more closely.

- Before students begin, establish rules for speaking and listening in small groups:
  - Take turns contributing to the discussion. Allow everyone to participate equally.
  - Listen quietly and pay attention when others are speaking.
  - Stay on topic.
  - Ask and answer questions within the group as needed to clarify or make decisions.

Compare/Contrast "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push" — 20 minutes

- Tell students that they may use their summaries of both stories (Activity Pages 8.2 and 9.2) to help them fill in details on their diagrams. Point out that they can work with the activity pages side by side to compare each section and fill in their diagram. They may also reread parts of the stories as needed.
- Provide some guiding questions that students can ask themselves as they think about the stories to help them complete their graphic organizers:
  - What are the similarities and differences between the settings? the characters? the conflict and resolution? the point of view?
  - Which similarities and differences are the most important?
  - Are any important details present in one story but not the other?

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of Lessons 8 and 9, refer them to Activity Pages 8.1 and 9.1 or the glossary on Activity Page SR.1.

Use the following supports if you are working directly with small groups that need extra support. Supports in brackets are intended to guide you in facilitating discussion and should not be read aloud to students. Supports not in brackets should be read aloud.

Note to Teacher: These questions are suggestions. Feel free to ask your students additional questions if you wish.

Literal Who is the narrator of each story? [Guide students through the dialogue and events on pages 13–14 and 207–208 as they write the answers on Activity Page 10.1.]

- "Sometimes a Dream Needs a Push" is narrated by the main character (Chris) in third-person point of view; "Don't Just Sit There Like a Punk" is narrated in second-person point of view.

Literal How are the settings of each story alike? How are they different?

- "Sometimes a Dream Needs a Push" takes place in a number of different places—Chris's home, a basketball game, and his school. "Don't Just Sit There Like a Punk" takes place at a city gym.

Literal What sport do the main characters enjoy playing? Approximately how old are the main characters? [Guide students through the dialogue and events on pages 13–14 and 207–208 as they write the answers on Activity Page 10.1.]

- They both like playing basketball; they are both young teenage boys.

Literal What is the problem faced by the main character in each story? [Have students consult their story summaries as they write the answers on Activity Page 10.1.]

- Both characters want to play basketball but have difficulty doing so. In "Don't Just Sit There Like a Punk," the older players won't give the younger main character a chance to play. In "Sometimes a Dream Needs a Push," the main character suffered an accident that paralyzed him and put him in a wheelchair.

Literal In what way is the language used in the stories different? Is the language similar in any way? [Guide students through the dialogue and events on several pages of each story as they write the answers on Activity Page 10.1.]

- "Don't Just Sit There Like a Punk" contains much more slang than "Sometimes A Dream Needs a Push." Both stories contain quite a bit of basketball terminology.

Inferential In both stories, someone shows up to watch the main character play. Who shows up in each story, and how does this make each main character feel? [Guide students through the dialogue and events on pages 19 and 211 as they write the answers on Activity Page 10.1.]

- In "Don't Just Sit There Like a Punk," Dante was in the stands; in "Sometimes A Dream Needs a Push," the main character's father was in the stands. Both characters felt good about this.

Inferential In what way is the theme or message of the stories similar? [Have students consult their story summaries as they write the answers on Activity Page 10.1.]

- Possible answer: Both stories suggest that people should not give up on their dreams but that they may need to work hard to achieve them. Both show that the support of an older person can be important to a young person who is trying to achieve something.

Inferential How is Dante in "Don't Just Sit There Like a Punk" like the main character's father in "Sometimes a Dream Needs a Push"? How are the two characters different? [Have students consult their story summaries as they write the answers on Activity Page 10.1.]

- Both characters are older than the main characters, and both are skilled basketball players who motivate the main characters. Dante is rather rough with the main character and is not overtly supportive; the main character's father eventually becomes more involved in teaching his son how to play. Neither talks a lot, but both show their support in other ways.

Discuss the Stories and Wrap Up the Lesson 10 minutes

Bring students back together, and remind them of the purpose for reading: *Compare and contrast two stories with the same topic*. Use the following questions to have the students discuss the stories and share their answers as you continue to fill in the class Venn diagram.

Note to Teacher: These questions are suggestions. Feel free to ask student volunteers to suggest additional comparisons/contrasts to complete the Venn diagram.

1. ***Literal*** What are some ways the main characters are similar? What are some ways they are different?

- Answers may vary but may include that both characters are teenage boys who enjoy playing basketball. The main character in "Sometimes a Dream Needs a Push" has been in an accident and uses a wheelchair.

2. ***Inferential*** Describe the settings for each story. How do you know this?

   - The setting for "Don't Just Sit There Like a Punk" is urban and working-class; the players play in a community gym located near a factory. The setting for "Sometimes a Dream Needs a Push" is suburban and middle-to-upper class; Chris's father has a high-level, executive job.

3. ***Literal*** How does the point of view of the stories differ?

   - "Don't Just Sit There Like a Punk" is told in second person; "Sometimes a Dream Needs a Push" is told in third person.

4. ***Literal*** What problem or conflict do the characters in each story face? How is this problem similar or different?

   - They both want to play basketball but have difficulty doing so.

5. ***Inferential*** How would you describe the theme of each story? How are the themes similar or different?

   - Possible answer: The stories have similar themes. They emphasize the importance of working for what you want to achieve and that hard work and persistence may be needed to get what you want. Sometimes you need the support of someone older to help you.

Word Work: *Focus* 5 minutes

1. In "Don't Just Sit There Like a Punk," you read, "At some point your focus will have shifted from wanting to play, to breaking down their various skill sets."
2. Say the word *focus* with me.
3. *Focus* means center of attention.
4. He opened his eyes wider, keeping his focus on the target.
5. In which kinds of situations is it important to keep your focus? [Ask two or three students to use the target word in a sentence. If necessary, guide and/or rephrase students' responses to make complete sentences: "I need to keep my focus when I am _____."]
6. What part of speech is the word *focus*?

   - noun

Because, But, So

[Use a *Because, But, So* activity for follow-up. Display the following sentence frames.]

The volleyball player lost her focus because _____.

The volleyball player lost her focus, but _____.

The volleyball player lost her focus, so _____.

Turn to your partner, and take turns completing the sentences. Make sure your sentences demonstrate the meaning of the word *focus*. [Invite students to share their answers. Possible answers might include *The volleyball player lost her focus because a baby in the stands suddenly began crying loudly*.]

DAY 2

MORPHOLOGY 15 minutes

Grade 5 Review: Practice Prefixes and Suffixes

Practice Prefixes and Suffixes 15 minutes

- Display and review the Prefixes and Suffixes Poster you created for Lesson 6.
- Remind students that in this unit they have been reviewing how prefixes and suffixes change the meanings of words. Tell students that they can refer back to the chart shown on Activity Page SR.6 as needed.
- Also remind them that sometimes the spelling of root words must be changed when an affix is added. These rules are shown on Activity Page SR.7.
- Call on individual students to identify the meanings of the following words using prefixes. Have students name both the root word and the prefix.
    - impure (not pure; prefix *im–* and root word *pure*)
    - uncertain (not certain; prefix *un–* and root word *certain*)
    - nonfat (without fat; prefix *non–* and root word *fat*)
    - illegal (not legal; prefix *il–* and root word *legal*)
    - irresponsible (not responsible; prefix *ir–* and root word *responsible*)
- Point out that the spelling of root words did not change when these prefixes were added. Remind students that, in most cases, adding a prefix does not change the spelling of the root word.
- Call on individual students to identify the meanings of the following words using suffixes. Have students name both the root word and the suffix. Also have students identify if the spelling of the root word changed and, if so, how it changed.
    - badly (being bad; suffix *–ly* and root word *bad*; no spelling change to root word)
    - goofiness (a state of being goofy; suffix *–ness* and root word *goofy*; the final *y* in the root word was changed to an *i*)
    - disposable (able to be disposed; suffix *–able* and root word *dispose*; the silent *e* in the root word was dropped)
    - sunny (being like the sun; suffix *–y* and root word *sun*; the final consonant in the root word was doubled)

- weakness (a state of being weak; suffix *–ness* and root word *weak*; no spelling change to root word)

- Assign Activity Page 10.2 as homework.

WRITING — 20 minutes

Write a Short Story: Publish

Review — 5 minutes

- Display and review the Writing Process Chart used in earlier lessons.
- Remind students that they have planned, drafted, shared, revised, edited, and proofread their narratives. Now it is time for the final step in the writing process: publishing their stories.
- Explain that publishing can take several different forms. For example, writing can be published by printing and distributing the written copies to an audience. It can also be published by reading it aloud to a group of people. It can also be published by reading it to a single individual. Explain that students will publish this writing by reading it to a small group of classmates.

Publish a Narrative — 15 minutes

- As time allows, have students share their writing with a partner or a small group. If time does not allow for all students to publish their stories during this lesson, have students share their writing during the Pausing Point.
- See the Pausing Point section of this Teacher Guide for additional publishing ideas.

UNIT FEEDBACK SURVEY — 10 minutes

- At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 10.3

Take-Home Material

Morphology

- Have students take home Activity Page 10.2 to complete.

Fluency (optional)

- Have students take home a text selection from the *Online Fluency Supplement* if you are choosing to provide additional fluency practice.

Beginning-of-Year Assessment

Teacher Guide

GRADE 6

Core Knowledge Language Arts®

Assessment Day 1

LESSON AT A GLANCE	TIME	MATERIALS
Beginning-of-Year-Assessment		
Reading Comprehension Assessment	90 min	Activity Pages A.1, A.2

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING OF YEAR ASSESSMENT

- The primary purpose of the BOY Assessment is to determine students' preparedness for Grade 6 CKLA instruction.
- During the first day of the three-day assessment, all students will complete the Reading Comprehension Assessment (Activity Page A.1) independently. It includes three passages and corresponding comprehension questions. After students complete this portion of the assessment, use the BOY Assessment Summary (Activity Page A.2), which you will have collected from students, to analyze each student's performance. Please score the Reading Comprehension Assessment prior to Day 2 of the BOY Assessment, as you will use the scores to determine which students should complete the Word Reading in Isolation Assessment.
- Beginning on Day 2 of the BOY Assessment, all students will work independently on the Grammar Assessment.
- In addition, you will pull students aside, one at a time, and administer the Word Reading in Isolation Assessment (to students who scored 10 or fewer on the Reading Comprehension Assessment, or between 11–13, as time allows). Administer the Fluency Assessment to all students.
- The Word Reading in Isolation Assessment uses Activity Page A.3 (Scoring Sheet for student responses), as well as the Word Reading in Isolation Assessment located in the Assessment Day 2 lesson. A Word Reading in Isolation Analysis and a Word Reading in Isolation Remediation Guide have been included in the Assessment Day 2 lesson.
- The Fluency Assessment uses Activity Pages A.2 and A.4 (which you will have collected from students), as well as the Fluency Assessment text "The Hare with Many Friends," located in the Teacher Resources section of the Teacher Guide. You will use Activity Page A.4 (Beginning-of-

Year Fluency Assessment Recording Copy) to create a running record while students read the fluency passage. Activity Page A.2 (Beginning-of-Year Assessment Summary) includes a Fluency Assessment Scoring Sheet.

- Beginning on Day 3 of the BOY Assessment, all students will complete the morphology assessment. You will continue to pull students individually to administer the Word Reading in Isolation Assessment and the Fluency Assessment.

Reading Comprehension Assessment — 90 minutes

Have students work independently to complete the Reading Comprehension Assessment on Activity Page A.1. After you have scored the assessment, record individual scores on each student's BOY Assessment Summary (Activity Page A.2).

The texts used in the Reading Comprehension Assessment—"A Midsummer Night's Dream" (literary text), "The Reformation" (informational text), and "Native Americans" (informational text)—have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts Supplement to Appendix A, "New Research on Text Complexity" (www.corestandards.org/resources). All selections fall within the Common Core 4th–6th Grade Band.

The reading comprehension questions pertaining to these texts are also aligned to the CCSS and are worthy of students' time to answer. Questions have been designed so they do not focus on minor points in the text, but rather, they require deep analysis. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response items address Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

Item Annotations and Correct Answers

* To receive a point for a two-part question, students must correctly answer both parts of the question.

Item	Correct Answer(s)	Standards
1 *Literal*	C	RL.6.1
2 *Part A* *Literal*	He gives Bottom the head of a donkey; he turns himself invisible as he chases and pinches the workmen.	RL.6.1, W.6.1
2 *Part B* *Evaluative*	D	RL.6.1, RL.6.2, RL.6.5, W.6.1
3 *Part A* *Inferential*	C	RL.6.4, RL.6.5, L.6.5
3 *Part B* *Evaluative*	Bottom does not know that Puck has changed his head to the shape of a donkey's head. The phrase "make an ass of me" is humorous because his head has actually been turned into a donkey's head and he acts like a fool—both are meanings of the word *ass*.	RL.6.4, RL.6.5, L.6.5, W.6.4, W.6.9.a

Item	Correct Answer(s)			Standards
4 *Evaluative*	The first creature Titania sees upon waking is Bottom. She appears to fall in love with him, despite the fact that he has the head of a donkey.			RL.6.3, RL.6.5, W.6.4, W.6.9.a
5 *Part A* *Inferential*	A			RL.6.2
5 *Part B* *Evaluative*	Answers will vary but should summarize in students' own words the events that support the theme. Sample answer: In the beginning of the passage, Puck tricks Bottom by turning his head into a donkey's head, while Bottom doesn't realize it has happened. Titania is tricked when Oberon sprinkles a love potion into her eyes and she falls in love with Bottom.			RL.6.2, W.6.4, W.6.9.a
6 *Part A* *Inferential*	C			RI.6.4, L.6.4
6 *Part B* *Inferential*	The author is portraying Luther as thoughtful and questioning. Since he thinks carefully about his own beliefs, it makes sense that he later thinks about and questions the Church's beliefs and practices.			RI.6.5, W.6.4, W.6.9.b
7 *Part A* *Literal*	B			RI.6.6
7 *Part B* *Evaluative*	The author presents facts about Martin Luther's life and role in the Reformation without presenting opinions or trying to persuade.			RI.6.1, RI.6.6, W.6.4, W.6.9.b
8 *Inferential*	Answers will vary but should explain that an indulgence is something the Church grants to guarantee a good afterlife.			RI.6.4, W.6.4
9 *Evaluative*	Answers will vary, but students should understand that the Church had considerable power over people's lives during the time of Martin Luther. As the text states, most Christians of the time accepted the Church's teachings unquestionably—in part because they believed their afterlife depended on it.			RI.6.2, RI.6.3, W.6.4,W.6.9, L.6.1
10 *Literal*	"Columbus's voyage triggered what some call an Age of Discovery."			RI.6.1
11 *Literal*	At first, Europeans thought they had landed in the West Indies because they thought North America was part of Asia. Thinking they had landed in the Indies, they called the indigenous people "Indians."			RL.6.1, W.6.4, W.6.9.b
12 *Evaluative*	The author provides evidence that Inca and Aztec empires fell quickly to Spanish conquerors, many being wiped out between 1492 and the end of the 1500s.			RI.6.8, W.6.4, W.6.9.b
13 *Literal*	A			RI.6.5
14 *Literal*	Aztec or Mayan	Spanish	quickly conquered or died or disease	RI.6.3
	Powhatan or Wampanoag	English	sometimes cooperated with settlers	

Item	Correct Answer(s)	Standards
15 *Part A* *Inferential*	D	RI.6.2
15 *Part B* *Evaluative*	Sample answer: The author states that changes occurred for Native Americans as a result of contact with Europeans beginning in 1492. The author then details how Aztec and Mayan populations fell quickly to Spanish soldiers and disease. The author explains that change happened more slowly for populations in North America, which was settled by Europeans who sometimes cooperated with indigenous people, though this was not always the case.	RI.6.2, W.6.4, W.6.9.b

Reading Comprehension Assessment Analysis

Students who answered 10 or fewer questions correctly out of 15 total questions appear to have **minimal preparation** for Grade 6. Administer the Word Reading in Isolation Assessment and the Fluency Assessment to these students to gain further insight as to possible weaknesses. These students may have fairly significant skills deficits and may not be ready for Grade 6. Carefully analyze their performance on the Reading Comprehension Assessment, the Word Reading in Isolation Assessment, and the Fluency Assessment to determine whether students need to be regrouped to an earlier point of instruction in the CKLA grade level materials.

Students who answered 11–13 questions correctly out of 15 total questions appear to have **adequate preparation** for Grade 6. As time permits, administer the Word Reading in Isolation Assessment and Fluency Assessment to these students. Use results from the Word Reading in Isolation Assessment to identify gaps in the mastery of specific letter-sound spellings that may require targeted remediation.

Students who answered 14–15 questions correctly out of 15 total questions appear to have **outstanding preparation** for Grade 6. You do not need to administer the Word Reading in Isolation Assessment or Fluency Assessment to these students.

The following chart provides an overview of how to interpret students' scores.

Reading Comprehension Assessment Analysis	
Number of Questions Answered Correctly	**Interpretation**
10 or fewer	Student appears to have minimal preparation for Grade 6; administer Word Reading in Isolation Assessment and Fluency Assessment on Day 2 or Day 3.
11–13	Student appears to have adequate preparation for Grade 6; administer Word Reading in Isolation Assessment on Day 2 or Day 3, only as time permits; administer Fluency Assessment.
14–15	Student appears to have outstanding preparation for Grade 6; do not administer Word Reading in Isolation Assessment or Fluency Assessment.

NAME: _____

DATE: _____

Beginning-of-Year Assessment—Reading Comprehension

You will read three selections. After reading the first selection, you will answer several questions based on it. Then, you will read the second selection and answer several questions based on it. Finally, you will read the third selection and answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

Passage 1: from the Core Knowledge Core Classic adaptation of *A Midsummer Night's Dream*, by William Shakespeare

1 The moonlight shone on the hidden bower where Titania, the fairy queen, lay asleep. Into this part of the wood walked Peter Quince and his fellow workmen, eager to rehearse their play.

2 "Here's a marvelous convenient place for our rehearsal!" cried Quince. As the workmen walked around, each muttering his lines, and some making grand gestures with their hands and arms—especially Bottom—a grinning fairy looked down upon them.

3 "What hempen homespuns have we swaggering here?" said Puck. At this moment, Bottom strutted by, and Puck could not resist a little magical mischief. With a wink, he gave Bottom the head of a donkey!

4 When Bottom turned back to his fellow workmen, they screamed in horror and ran. Puck laughed and, invisible, he zipped after them, pinching their arms and legs.

5 "Why do you run away?" cried Bottom, who was unaware that his head had been transformed. "I see what you are up to," said Bottom. "You mean to make an ass of me, to frighten me! Well, I am not afraid! I will walk up and down here and sing."

6 Bottom sang so loudly that he woke the fairy queen. Titania emerged from her bower and saw the donkey-headed man. The juice of the little purple flower did its magic. She cried out, "What angel wakes me from my flowery bed?" Then she wrapped her arms around Bottom and whispered into his large donkey ear, "I love you. Go with me, and I will give you fairies to attend upon you."

7 With fairies flitting about him, Bottom followed the queen to her bower.

Questions 1–5 pertain to Passage 1: A Midsummer Night's Dream, by William Shakespeare.

1. Why do Peter Quince and the workmen enter the woods?
   A. to sing some songs
   B. to awaken Titania
   (C.) to practice a play
   D. to play a trick on Puck

The following question has two parts. Answer Part A, and then answer Part B.

2. **Part A:** What does Puck do to demonstrate that he has magical powers?

   He gives Bottom the head of a donkey. He turns himself invisible as he chases and pinches the workmen.

   Part B: What do these actions reveal about Puck's point of view in the play?
   A. He wants to be helpful.
   B. He resents the workmen.
   C. He wants to be in the play.
   (D.) He likes to cause mischief.

The following question has two parts. Answer Part A, and then answer Part B.

3. **Part A:** A *pun* is a play on words—the humorous use of a word to suggest two or more of its meanings. Which line from the text contains a pun?
   A. *The moonlight shone on the hidden bower where Titania, the fairy queen, lay asleep.*
   B. *Puck could not resist a little magical mischief. With a wink, he gave Bottom the head of a donkey!*
   (C.) *"I see what you are up to," said Bottom. "You mean to make an ass of me, to frighten me!"*
   D. *She cried out, "What angel wakes me from my flowery bed?"*

Part B: How does this pun create humor in the text?

Bottom does not know that Puck has changed his head to the shape of a donkey's head. The phrase "make an ass of me" is humorous because his head has actually been turned into a donkey's head and he acts like a fool—both are meanings of the word *ass*.

4. In an earlier scene, Titania's husband, Oberon, sprinkles magic juice into her eyes that will make her to fall in love with the first being she sees when she wakes. Explain what events happen as a result of this action.

The first creature Titania sees upon waking is Bottom. She appears to fall in love with him, despite the fact that he has the head of a donkey.

The following question has two parts. Answer Part A, and then answer Part B.

5. **Part A:** A theme is an idea or topic that recurs throughout a text. What is a theme in the passage?

   (A.) trickery

   B. honesty

   C. friendship

   D. disagreement

Part B: In your own words, summarize the events that support the theme.

Answers will vary but should summarize in students' own words the events that support the theme.

Passage 2: *The Reformation*

1 Martin Luther sparked the Reformation, a movement that brought about great religious and political changes. As a young boy growing up in Germany, he could not have known that he would be responsible for such change.

2 Martin Luther was born into a relatively wealthy German family. His father prospered in the copper mining business. His family had enough money to send him to good schools and eventually to the University of Erfurt, one of the best universities in Germany. Luther was an excellent student and earned two degrees. In 1505 CE, at age 21, he decided to pursue a third degree, in law. But six weeks later he had a sudden change of heart.

3 What happened? As Luther later told the story, he was walking home one night when a terrible storm came. Thunder boomed and lightning blazed across the sky. Suddenly a bolt of lightning struck dangerously close, knocking Luther to the ground. As the storm raged around him, the terrified Luther vowed that if he survived, he would give his life to God and become a monk.

4 Luther did survive. True to his promise, but much to his father's dismay, he stopped studying law and entered the Augustinian monastery in Erfurt.

5 Like most Christians of his time, Luther initially accepted what the Church taught—the only way into heaven was to do good works, aid the poor, confess his sins, and follow its teachings. But during the years Luther spent in the monastery at Erfurt, he had a lot of time to read the Bible. He pondered biblical passages—as well as his own beliefs. Like most people of this age, Luther wanted to ensure for himself a place in heaven. He began to question, however, the Church's teachings with regard to what people had to do to make that happen. He also questioned the role of priests in people's lives. His views were a direct challenge to the Church in Rome.

6 After several years, Luther was transferred from Erfurt to a monastery at Wittenberg. There Luther attended the University of Wittenberg. He earned an advanced degree in biblical theology and became a teacher at the university.

7 Luther was a gifted teacher and a powerful speaker. As he continued teaching, he struggled to come to a clearer understanding of his own beliefs and how they differed from Church teachings. He was angered by practices within the Church that he thought were corrupt. In 1517 CE, an event took place that changed Luther's life and ultimately European history.

8 At that time, the Church raised money by issuing indulgences. People believed that indulgences could speed up their journey to heaven and shorten the amount of time they spent in purgatory, a place people believed their souls went before reaching heaven.

9 The practice of issuing indulgences in exchange for money became intolerable for Luther when he heard about a Dominican friar named John Tetzel. Tetzel not only issued indulgences, he proclaimed that as soon as a coin was received by the Church, a soul was released from purgatory. It was essentially saying you could buy the way of a soul into heaven.

10 Outraged, Luther decided to act. He composed a list of 95 objections to the practice of issuing indulgences and sent it in a letter to his superiors. In addition, on October 31, 1517 CE, Luther nailed a copy of this list, later called his Ninety-Five Theses, to the door of the church at the University of Wittenberg. This action was an open invitation to discuss and debate his point of view.

Questions 6–9 pertain to Passage 2: "The Reformation."

The following question has two parts. Answer Part A, and then answer Part B.

6. **Part A:** Read the sentences from paragraph 5. Based on what you know about Martin Luther's years in the monastery at Erfurt, what does the word *pondered* mean?

> But during the years Luther spent in the monastery at Erfurt, he had a lot of time to read the Bible. He pondered biblical passages—as well as his own beliefs.

A. spoke the truth about something

B. ignored the consequences of something

C. thought deeply about something

D. mocked or made fun of something

Part B: How does this detail help explain why Martin Luther later challenged some of the Church's practices?

The author is portraying Luther as thoughtful and questioning. Since he thinks carefully about his own beliefs, it makes sense that he later thinks about and questions the Church's beliefs and practices.

The following question has two parts. Answer Part A, and then answer Part B.

7. **Part A:** What is the author's purpose in this text?

A. to present an opinion about Martin Luther's ideas about the Church

B. to inform the reader about Martin Luther's role in the Reformation

C. to entertain the reader with stories about Martin Luther's life

D. to persuade the reader to agree with Martin Luther's ideas

Part B: What clues in the text indicate this purpose?

The author presents facts about Martin Luther's life and role in the Reformation without presenting opinions or trying to persuade.

8. Using your own words, explain what the word *indulgence* means in the text.

An indulgence is something the Church grants to guarantee a good afterlife.

9. Why might some people have been afraid to support Martin Luther's ideas? What can you infer about the power of the Catholic Church in Europe during Martin Luther's lifetime? Use evidence from the text to support your answer.

Answers will vary but students should understand that the Church had considerable power over people's lives during the time of Martin Luther. As the text states, most Christians of the time accepted the Church's teachings unquestionably—in part because they believed their afterlife depended on it.

Passage 3: *Native Americans*

1 The year 1492 CE is a notable date in history—especially American history. Christopher Columbus sailed from Spain in that year to look for a passage to Asia, because that is what he thought he would find across the Atlantic Ocean. Instead, he bumped into a new continent. Columbus's voyage triggered what some call an Age of Discovery. He was just one of many, many explorers from Spain, England, France, and other European countries to travel across the Atlantic.

2 At first, the Europeans did not know what to call this land. Some called it the West Indies, because they thought it was part of Asia. Later, they named it the Americas, after an Italian explorer named Amerigo Vespucci, who figured out it really was a new continent—or, more precisely, two new continents: North and South America. Many Europeans simply referred to it as the New World because it was not on any of their maps and everything seemed strange and new to them. For Europeans, this New World promised not only new lands but also incredible riches: gold, silver, sugar, tobacco, lumber, animal furs, and a host of other resources. European nations sent armies to fight over these riches, and they sent settlers to harvest them.

3 As you probably know, Columbus was not the first person to find the Americas. European explorers and settlers encountered people everywhere they went. These were the original, or "native," people of the Americas because they had lived on this land before anyone else. Some Europeans called them Indians, although they were not really in the Indies at all. The name stuck, and that is why you hear the term *American Indian* today.

4 Beginning in 1492 CE, many things began to change for the indigenous peoples of North and South America. For some, the change came quickly. This was especially true in places such as Mexico and Peru, where the Aztec and Inca empires ruled. Their civilizations fell quickly to Spanish conquerors. The Spanish brought their powerful guns, steel swords, and horses. They (and all other Europeans) also brought diseases against which the native peoples had no natural defenses. By the end of the 1500s, Spanish soldiers and diseases wiped out many groups of people from Mexico through South America.

5 Change was more gradual for Native Americans in the part of North America that later became the United States. Although the early Spanish explorers built several settlements north of Mexico, they did not conquer all of this land. However, the Spanish were not the only Europeans interested in the Americas. The English, French, Portuguese, and Dutch also crossed the ocean in search of riches. They, too, sent explorers, and soon they built settlements and colonies of their own.

6 The English settled at Jamestown, Virginia, where they built a fort in 1607 CE. There, Captain John Smith met Pocahontas and her tribe, the Powhatan. A few years later, in 1620 CE, the Pilgrims landed at Plymouth Rock. They interacted with the Wampanoag people, including a man named Tisquantum, also known as Squanto, who helped them learn to survive. The Pilgrims were grateful to Squanto for his help. According to some historical records, the Pilgrims and Native Americans came together for a meal to share the bounty of their harvest. Today we remember and celebrate this meal as Thanksgiving.

7 As with the story of Columbus, the story of Thanksgiving is only a fragment of a much larger story about Native Americans and the impact Europeans had on their world. Unfortunately, the themes of the Thanksgiving story—such as cooperation, friendship, and gratitude—are not common in the history of relations between Native Americans and Europeans.

Questions 10–15 pertain to Passage 3: "Native Americans."

10. Write a sentence from paragraph 1 that describes one effect of Christopher Columbus's arrival in the Americas.

"Columbus's voyage triggered what some call an Age of Discovery."

11. Why did Europeans began to call the original people of the Americas "Indians"? Use details from the text to support your answer.

At first, Europeans thought they had landed in the West Indies because they thought North America was part of Asia. Thinking they had landed in the Indies, they called the indigenous people "Indians."

12. In paragraph 4, the author states that "change came quickly" for some indigenous people in North and South America after Europeans arrived. Explain what evidence, if any, the author provides in the paragraph to back up this claim.

The author provides evidence that Inca and Aztec empires fell quickly to Spanish conquerors, many being wiped out between 1492 and the end of the 1500s.

13. Read the following passage from paragraph 6.

> The English settled at Jamestown, Virginia, where they built a fort in 1607 CE. There, Captain John Smith met Pocahontas and her tribe, the Powhatan. A few years later, in 1620 CE, the Pilgrims landed at Plymouth Rock.

What text structure is used in the passage?

(A.) sequence of events

B. compare and contrast

C. problem and solution

D. main idea and details

14. The text presents the idea that some Native American groups fared better than others when they interacted with Europeans for the first time. Complete the chart for two different contrasting groups.

Name of Native American group	European nation they encountered	What happened to them as a result
Aztec or Mayan	Spanish	quickly conquered or died of disease
Powhatan or Wampanoag	English	sometimes cooperated with settlers

The following question has two parts. Answer Part A, and then answer Part B.

15. **Part A:** What is the central idea of the text?

A. Christopher Columbus's arrival in the Americas sparked the Age of Discovery.

B. Spanish soldiers and diseases wiped out many Native American populations.

C. Some Native Americans and Europeans in North America were able to cooperate.

(D.) The arrival of Europeans brought many changes to Native American populations.

Part B: In your own words, summarize the important details in the text that support the central idea.

The author states that changes occurred for Native Americans as a result of contact with Europeans beginning in 1492. The author then details how Aztec and Mayan populations fell quickly to Spanish soldiers and disease. The author explains that change happened more slowly for populations in North America, which was settled by Europeans who sometimes cooperated with indigenous people, though this was not always the case.

Beginning-of-Year Reading Comprehension total _____ of 15 points.

To receive a point for a two-part question (i.e., 2, 3, 5, 6, 7, 14, and 15), students must correctly answer both parts of the question.

NAME: _____

DATE: _____

Grade 6 Beginning-of-Year Assessment—Summary

Reading Comprehension Assessment

Score Required to Meet Benchmark of 80%	Student Score
12/15	_____/15

Word Reading in Isolation Assessment (if administered)

List the missed letter-sound correspondences and syllabication errors in the spaces below:

_____ _____ _____ _____

_____ _____ _____ _____

_____ _____ _____ _____

_____ _____ _____ _____

_____ _____ _____ _____

Other Notes:

_____

_____

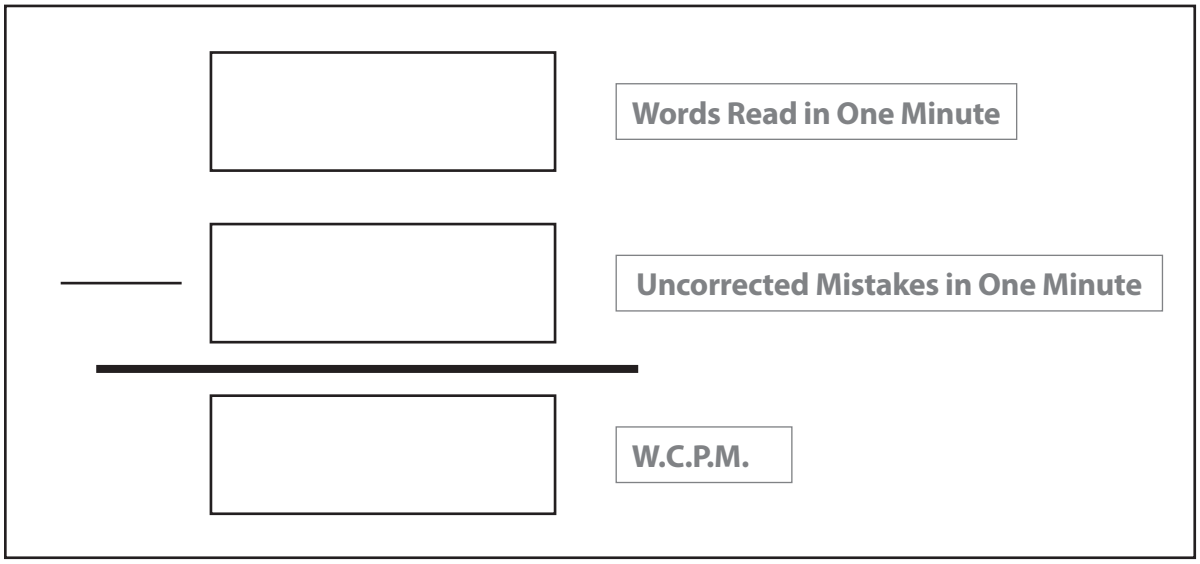
_____

_____

_____

_____

Fluency Assessment Scoring Sheet



Percentile	Fall W.C.P.M.
90	166
75	139
50	110
25	85
10	61
Comprehension Questions Total Correct _____/4	

Recommended Placement (check one)

_____ CKLA Grade 6

_____ An earlier point of instruction in the CKLA grade-level materials

Assessment Day 2

LESSON AT A GLANCE	TIME	MATERIALS
Beginning-of-Year-Assessment		
Grammar Assessment	45 min	Activity Page A.5
Beginning-of-Year-Assessment		
Word Reading in Isolation Assessment; Fluency Assessment	Ongoing	Activity Pages A.2, A.3, A.4; stopwatch

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have supplemental reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING OF YEAR ASSESSMENT

- During the second day of the three-day assessment, all students will complete the Grammar Assessment independently. It includes 55 items assessing knowledge of parts of speech, sentence elements (subject/predicate), verb tenses, subject-verb agreement, conjunctions, prepositions, interjections, and punctuation. After students complete this portion of the assessment, enter their scores on the Grammar Assessment Scoring Sheet, in this lesson, making additional copies if needed. Benchmark results for individual students are not included for the Grammar Assessment.
- Begin to administer the Word Reading in Isolation Assessment, based on students' performance on the Reading Comprehension Assessment, and administer the Fluency Assessment to all students.

Grammar Assessment — 45 minutes

Have students work independently to complete the Grammar Assessment on Activity Page A.5. Enter all student scores into the Grammar Assessment Scoring Sheet.

Grammar Assessment Scoring Sheet

Skill	Subject-Predicate	Subject-Predicate	Compare/Contrast Words & Phrases	Compare/Contrast Words & Phrases	Compare/Contrast Words & Phrases	Action and Linking Verbs	Action and Linking Verbs	Action and Linking Verbs	Action and Linking Verbs	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Subject-Verb Agreement: Present Tense	Commas-Items in a Series	Commas-Items in a Series	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense	Subject-Verb Agreement: Past Tense
Question	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
Student																									

Grammar Assessment Scoring Sheet

Skill	Prepositions	Prepositions	Correlative Conjunctions	Correlative Conjunctions	Interjections	Interjections	Pronouns	Pronouns	Pronouns	Pronouns	Pronouns	Pronouns	Pronouns	Pronoun Antecedents	Pronoun Antecedents	Pronoun Antecedents	Pronoun Antecedents	Commas:-Introductory Element	Commas:-Introductory Element	Commas:-Introductory Element	Shifts in Verb Tense	Shifts in Verb Tense	Transitional Words and Phrases	Transitional Words and Phrases	Commas: Yes/No, Direct , Tag	Commas: Yes/No, Direct , Tag	Commas: Yes/No, Direct , Tag	Titles	Titles	Titles
Question	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55
Student																														

Word Reading in Isolation Assessment — Ongoing

- Begin to administer the Word Reading in Isolation Assessment individually to all students who scored 10 or fewer on the Reading Comprehension Assessment and to students who scored between 11–13, as time permits, to gain further insight as to possible weaknesses.
- This section of the BOY Assessment assesses single-word reading to identify the specific letter-sound correspondences a student may have not yet mastered.

Administration Instructions

- Locate the Word Reading in Isolation Assessment in this lesson. Students will read from this copy.
- Cover all of the words before calling a student to complete the assessment.
- Tell the student they will read words aloud to you and that it is important to do their best reading.
- Uncover the first row of words by moving the paper down.
- As the student reads a word, mark any incorrect letter-sound correspondences above the word on the Word Reading in Isolation Assessment Scoring Sheet (Activity Page A.3). Also, note whether the student incorrectly chunks letters into syllables, leading to mispronunciation. If the student reads the word correctly, place a check mark above the word.
- If, after 10 seconds, the student is unable to read the word at all, simply tell the student the word and move on. Mark an X above the word on the scoring sheet.
- Administer the Fluency Assessment after completing this section, and continue administering these two individual assessments as time permits, throughout Day 2 and Day 3, to the remaining students.

Word Reading in Isolation Analysis

The more words a student is able to read and the farther the student is able to progress in the assessment, the stronger their preparation is for Grade 6. A Word Reading in Isolation Analysis sheet and Remediation Guide are located in this lesson.

The number of words read correctly indicates the following:

- Students who score 30 or fewer words out of 45 correctly appear to have **minimal preparation** for Grade 6.
- Students who score 31–35 out of 45 words correctly appear to have **adequate preparation** for Grade 6.
- Students who score 36–45 out of 45 words correctly appear to have **outstanding preparation** for Grade 6.

After scoring the assessment, you might find it helpful to determine which letter-sound correspondences students missed that caused them to score below the benchmark for word recognition. Note that one-syllable words are not included in the Syllabication Analysis.

Score required to meet benchmark of 80%						
Phonemes						
consonants						**totals**
/b/	/d/	/f/	/g/	/h/		168/210
/j/	/k/	/l/	/m/	/n/		
/p/	/r/	/s/	/t/	/v/		
/w/	/x/	/y/	/z/	/ch/		
/sh/	/th/	/th/	/ng/	/qu/		
Vowels						106/134
/a/	/e/	/i/	/o/	/u/		37/47
/ae/	/ee/	/ie/	/oe/	/ue/		25/31
/ə/	/oo/	/oo/	/aw/	/ou/		22/28
/oi/	/ar/	/er/	/or/	/aer/	/ə/+/l/	22/28
Syllabication (words with 2 or more syllables)						
Closed Syllable/short						39/49
Open Syllable/long						13/17
Magic E and Digraph Syllable						21/26
R-Controlled Syllable						16/20
ə Syllable						7/9
–le Syllable						4/4

Word Reading in Isolation Remediation Guide

Write the names of students who missed questions under each header. This will help you determine what kind of remediation is needed.

Refer to the table of contents in the *Decoding and Encoding Remediation Supplement*, which is a free online guide that can be downloaded from the Core Knowledge Foundation website, www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/. to locate information about specific phonemes and syllabication for remediation purposes.

Phonemes—consonants (item numbers in parentheses)		
/b/ (1e, 2a, 2b, 3d, 4b, 5a, 5e, 6a, 8b, 10c, 13b)	**/d/ (1a, 1d, 2d, 3b, 3d, 4d, 5a, 7e, 8a, 8e, 9c, 10b, 10e)**	**/f/ (1b, 4c, 4d, 5e, 6c, 6e, 13d)**
/g/ (4e, 6d, 13a)	**/h/ (9b)**	**/j/ (1c, 12c, 12d)**
/k/ (2c, 2e, 3a, 3d, 3e, 5c, 5d, 6a, 6d, 8c, 9a, 10a, 10d, 10e, 11b, 11d, 12a, 13c)	**/l/ (1b, 1d, 1e, 2d, 2e, 3c, 4d, 5a, 5e, 6e, 7c, 9c, 9e, 10a, 12a)**	**/m/ (2c, 4a, 9a, 9b, 11b, 12b, 13c, 13e)**
/n/ (1c, 2c, 2e, 4e, 5c, 5d, 6d, 7a, 8b, 8c, 9b, 9d, 10b, 11e, 12d, 12e)	**/p/ (1e, 5b, 6b, 6c, 7e, 9c, 10c, 11c, 11d, 12c)**	**/r/ (2a, 3b, 3c, 3e, 4b, 4c, 5b, 5c, 5d, 6a, 7d, 7e, 11b, 11d, 12c, 13a, 13c)**
/s/ (1a, 1b, 1e, 2c, 2e, 3d, 4a, 5d, 6c, 7b, 7e, 9e, 10a, 10b, 10d, 11a, 11d, 12b, 12d, 12e, 13e)	**/t/ (1a, 1b, 1d, 2b, 2d, 3c, 4b, 4c, 4e, 5c, 5d, 6a, 8a, 8c, 8d, 11e, 12a, 12b, 12c, 13c, 13e)**	**/v/ (1d, 2a, 4a, 7d, 7e, 8e, 10b)**
/w/ (2b, 6a, 9d, 9e, 10e, 11a, 11c)	**/x/ (1c, 7b)**	**/y/ (7a, 13d)**
/z/ (3a, 3e, 5a, 7b, 9a, 10d, 13b)	**/ch/ (6b, 10e, 11a)**	**/sh/ (2b, 12b)**

Phonemes—consonants (item numbers in parentheses)		
/th/ (1e, 9e, 13d)	**/th/ (7c)**	**/ng/ (7a, 9d, 11d, 11e)**
/qu/ (6e)		

Phonemes—vowels (item numbers in parentheses)		
/a/ (1b, 8b, 9a, 12a, 12b)	**/e/ (1a, 5d, 7b, 9e, 10d)**	**/i/ (1c, 3b, 5a, 6c, 6d, 6e, 7a, 7e, 8a, 8c, 9d, 11a, 11d, 11e, 12c, 12d, 13a, 13b, 13c, 13e)**
/o/ (1c, 2a, 2b, 3c, 5c, 6a, 6e, 11c)	**/u/ (1d, 2b, 2c, 4a, 8c, 10e, 11b, 12b, 13c)**	**/ae/ (1d, 1e, 4b, 4c, 6a, 10c, 12a)**
/ee/ (1a, 3c, 4e, 5b, 5c, 6b, 6c, 7d, 13c)	**/ie/ (2d, 6e, 7b, 7d, 12e)**	**/oe/ (2a, 5e, 7c, 8e, 13e)**
/ue/ (3a, 8c, 9b, 12a)	**/ə/ (1c, 2d, 3a, 4b, 4e, 9a, 9b, 10b, 12e)**	**/oo/ (2c, 3e, 7e, 8b, 8e, 13d)**
/oo/ (9c, 10e)	**/aw/ (1b, 8a, 8d)**	**/ou/ (2e, 10a)**

/oi/ (10b, 10c)	/ar/ (4a, 12c, 13b)	/er/ (1e, 4c, 5a, 6a, 6c, 6d, 7a, 7b, 8e, 9e, 10c, 11c)
/or/ (3d, 4d, 9d, 10d)	**/aer/ (4e, 5b)**	**/ə/ + /l/ (2e, 3b, 4a, 4b, 5e, 11d, 13a, 13d, 13e)**

Syllabication (words with 2 or more syllables; item numbers in parentheses)		
closed Syllable/short (1a, 1b, 1c, 2a, 2b, 2c, 3b, 3c, 4e, 5a, 5c, 5d, 6a, 6c, 6d, 6e, 7a, 7b, 7e, 8a, 8b, 8c, 9a, 9b, 9d, 9e, 10b, 10d, 10e, 11c, 11d, 11e, 12a, 12b, 12c, 13a, 13b, 13c, 13e)	**open Syllable/long (1a, 2a, 3c, 4e, 5b, 6b, 6c, 6e, 7d, 8c, 8e, 9b, 10c, 12a, 13c, 13e)**	**Magic E and Digraph Syllable (1b, 1d, 1e, 2c, 2d, 2e, 3a, 4a, 4b, 4c, 5c, 5e, 6a, 6b, 7b, 7e, 8a, 8b, 8e, 10b, 10c, 10e, 12a, 12e, 12d)**
r-controlled Syllable (1e, 3d, 4a, 4c, 4e, 5a, 5b, 6a, 6c, 6d, 7a, 7b, 8e, 9d, 9e, 10c, 10d, 11c, 12c, 13b)	**ə Syllable (1c, 2d, 2e, 3a, 4a, 4b, 5e, 9a, 12e, 13d)**	**–le Syllable (3b, 11d, 13a, 13e)**

Beginning-of-Year (BoY) assessment

Word Reading in Isolation Assessment					
1.	steady	asphalt	oxygen	dovetail	birthplace
2.	bravo	washtub	consume	delight	council
3.	accuse	riddle	trolley	scoreboard	cruise
4.	marvelous	betrayal	freighter	floored	guarantee
5.	blizzard	prairie	concrete	crescent	bowlful
6.	breakwater	peachy	spiffier	gherkin	qualify
7.	yearning	exercise	loathe	ivory	disprove
8.	audit	baboon	continue	taught	overdue
9.	chasm	human	pulled	warning	worthless
10.	scowl	avoidance	paperboy	courses	woodchuck
11.	switch	crumb	whopper	sprinkle	knitting
12.	calculate	mustache	partridge	singe	assign
13.	wriggle	bizarre	recommit	youthful	mistletoe

Fluency Assessment — Ongoing

- Begin to administer the Fluency Assessment individually to all students.
- This section of the BOY Assessment assesses students' fluency in reading, using the selection "The Hare with Many Friends" (literary text) located in the Teacher Resources section of the Teacher Guide.

Administration Instructions

- Turn to the student copy of "The Hare with Many Friends" in this lesson. Students will read from this copy.
- Using the Recording Copy of "The Hare with Many Friends" (from students' Activity Page A.4) for each student, you will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an "X" above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an "SC."
Teacher-supplied words	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking them to respond orally to the following questions:

1. ***Literal*** Why did the hare become frightened?

   » The hare became frightened because she heard some hounds approaching.

2. ***Inferential*** Why did the hare think the horse and the other beasts would help her?

   » The hare thought the horse and the other beasts would help her because they were her friends.

3. ***Literal*** Why didn't the goat help the hare?

   » The goat was afraid his back would hurt if he took the hare upon it.

4. ***Inferentia***l What would be a good moral for this story?

   » Answers will vary. Possible responses include "It is best to rely on oneself" or "The one who has many friends has no friends."

- Continue administering the Fluency Assessment as time permits, throughout Day 2 and Day 3.
- You may score the assessment later, provided you have kept running records and marked the last word students read after one minute elapsed.

Guidelines for Fluency Assessment Scoring

Use one Fluency Assessment Scoring Sheet for each student taking the assessment. The Fluency Assessment Scoring Sheet appears in each student's BOY Assessment Summary (Activity Page A.2).

To calculate a student's W.C.P.M. (Words Correct per Minute) score, use the information you recorded on the Recording Copy, and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.
2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)
3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. However, a major goal of Grade 6 is to read with sufficient fluency to ensure comprehension and independent reading of school assignments in this and subsequent grade levels. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year. For example, if you administered the assessment during the fall of Grade 6 and a student scored 120 W.C.P.M., you should interpret this as within the normal, expected, and appropriate range for that student.

Oral Reading Fluency Norms for Grade 6

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

The Hare with Many Friends

A hare was very popular with the other beasts, who all claimed to be her friends. But one day she heard the hounds approaching and hoped to escape them by the assistance of her many friends. So she went to the horse, and asked him to carry her away from the hounds on his back. But he declined, stating that he had important work to do. "I am confident," he whinnied, "that your other friends will come to your aid."

The hare then applied to the bull, and hoped that he would drive away the hounds with his horns. The bull snorted, "I am very sorry, but I have an appointment with a lady; but I feel sure that your friend the goat will do what you want."

The goat, however, feared that his back would hurt if he took her upon it. The ram, he was certain, was the proper friend to apply to.

So the hare went to the ram and asked him for help. The ram grunted, "Another time, my dear friend. I don't like to interfere, as hounds have been known to eat sheep as well as hares."

As a last resort, the hare then applied to the calf, who regretted that he was unable to help her, as he did not like to take the responsibility upon himself, as so many other animals had declined the task.

By this time the hounds were quite near, and the hare took to her heels and luckily escaped.

NAME: _____

DATE: _____

Word Reading in Isolation Assessment Scoring Sheet

	a	b	c	d	e
1	steady /sted*ee/ closed * open	asphalt /as*fawlt/ closed *digraph	oxygen /ox*ij*ən/ closed * closed * closed	dovetail /duv*tael/ digraph *digraph	birthplace /berth*plaes/ r-controlled * digraph
2	bravo /brov*oe/ closed * open	washtub /wosh*tub/ closed * closed	consume /kun*soom/ closed * digraph	delight /də*liet/ ə * digraph	council /koun*səl/ digraph * ə
3	accuse /ə*kuez/ ə * digraph	riddle /rid*əl/ closed * –le	trolley /trol*ee/ closed * open	scoreboard /skor*bord/ r-controlled * r-controlled	cruise /krooz/
4	marvelous /mar*vəl*us/ r-cont. * ə * digraph	betrayal /bə *trae*əl/ ə * digraph * ə	freighter /fraet*er/ digraph * r-controlled	floored /flord/	guarantee /gaer*ən*tee/ r-cont. * closed * open
5	blizzard /bliz*erd/ closed * r-controlled	prairie /praer*ee/ r-controlled * open	concrete /kon*kreet/ closed * digraph	crescent /kres*ent/ closed * closed	bowlful /boel*fəl/ digraph * ə
6	breakwater /braek*wot*er/ digraph * closed * r-controlled	peachy /peech*ee/ digraph * open	spiffier /spif*ee*er/ closed * open * r-cont.	gherkin /ger*kin/ r-controlled * closed	qualify /quol*if*ie/ closed * closed * open
7	yearning /yern*ing/ r-controlled * closed	exercise /ex*er*siez/ closed * r-cont. * digraph	loathe /loeth/	ivory /ie*vree/ open * open	disprove /dis*proov/ closed * digraph

Word Reading in Isolation Assessment Scoring Sheet

	a	b	c	d	e
8	audit /aw*dit/ digraph *closed	baboon /bab*oon/ closed * digraph	continue /kun*tin*ue/ closed * closed * open	taught /tawt/	overdue /oe*ver*doo/ open * r-cont. * digraph
9	chasm /kaz*əm/ closed * closed	human /hue*mən/ open * closed	pulled /poold/	warning /worn*ing/ r-controlled * closed	worthless /werth*les/ r-controlled * closed
10	scowl /skoul/	avoidance /ə*void*əns/ ə * digraph * closed	paperboy /pae*per*boi/ open * r-cont. * digraph	courses /kors*ez/ r-controlled * closed	woodchuck /wood*chuk/ digraph * closed
11	switch /swich/	crumb /krum/	whopper /wop*er/ closed * r-controlled	sprinkle /spring*kəl/ closed * –le	knitting /nit*ing/ closed *closed
12	calculate /kal*kue*laet/ closed * open * digraph	mustache /mus*tash/ closed * closed	partridge /par*trij/ r-controlled * closed	singe /sinj/	assign /ə*sien/ ə *digraph
13	wriggle /rig*əl/ closed * –le	bizarre /biz*ar/ closed *r-controlled	recommit /ree*kum*it/ open * closed * closed	youthful /yooth*fəl/ digraph * ə	mistletoe /mis*əl*toe/ closed * –le * open

NAME: _____

DATE: _____

Beginning-of-Year Fluency Assessment

Recording Copy

The Hare with Many Friends

A hare was very popular with the other beasts, who all claimed to be her friends. 16
But one day she heard the hounds approaching and hoped to escape them by the 31
assistance of her many friends. So she went to the horse, and asked him to carry 47
her away from the hounds on his back. But he declined, stating that he had 62
important work to do. "I am confident," he whinnied, "that your other friends 75
will come to your aid." 80

The hare then applied to the bull, and hoped that he would drive away the hounds 96
with his horns. The bull snorted, "I am very sorry, but I have an appointment with 112
a lady; but I feel sure that your friend the goat will do what you want." 128

The goat, however, feared that his back would hurt if he took her upon it. The ram, 145
he was certain, was the proper friend to apply to. 155

So the hare went to the ram and asked him for help. The ram grunted, "Another time, 172
my dear friend. I don't like to interfere, as hounds have been known to eat sheep as 189
well as hares." 192

As a last resort, the hare then applied to the calf, who regretted that he was unable 209
to help her, as he did not like to take the responsibility upon himself, as so many 226
other animals had declined the task. 232

By this time the hounds were quite near, and the hare took to her heels and luckily 249
escaped. 250

Word Count: 250

NAME: _____

DATE: _____

Beginning-of-Year Grammar Assessment

Read and answer each question.

For each sentence, draw a vertical line separating the subject and predicate. Circle the entire subject. Draw a wiggly line under the entire predicate.

1. Gutenberg | did not truly invent moveable type.

2. Tribes of the Great Basin | built domed houses called wigwams.

Read each pair of sentences about the beginning of printing in Europe. If the information in the pair of sentences is similar, rewrite the two sentences using a transition word or phrase that compares the two sentences. If the information in the pair of sentences is different, combine the sentences using a word or phrase that contrasts the two sentences.

Words and Phrases That Compare	Words and Phrases That Contrast
in the same way	on the other hand
similarly	however
just as	by contrast
also	instead

3. Plentiful, affordable books opened the door to a whole new world of learning and ideas. Some people did not like this turn of events.

Answers will vary. A correct answer combines the sentences using a word or phrase that contrasts.

4. Gutenberg didn't make much money from his new printing process. His invention did change the world.

Answers will vary. A correct answer combines the sentences using a word or phrase that contrasts.

5. The Internet revolutionized how people communicated in the second half of the 20th century. Gutenberg's printing press revolutionized communication in the 15th and 16th centuries.

Answers will vary. A correct answer combines the sentences using a word or phrase that compares.

For each of the following sentences, identify the subject by circling it. Then identify the verb. If it is an action verb, underline it with a straight line. If it is a linking verb, underline it with a wiggly line.

6. Demetrius ran into the clearing.

7. Helena was amazed.

8. Oberon and his sprite hurried away.

9. Helena and Demetrius were by this time awake.

Use the information provided in the "Subject" and "Verb" columns of the following chart to fill in the "Agreement in the Present Tense" column so the subject and verb are in agreement in the present tense.

Subject	Verb	Agreement in the Present Tense
I	to be	10. I am
the water	to look	11. The water looks
the musicians	to sing	12. The musicians sing
she	to hear	13. She hears
they	to laugh	14. They laugh
you	to be	15. You are

Write a complete sentence for any of the subject-verb agreement statements you created in the chart.

16. Answers will vary but should show correct usage of the present tense.

For each of the following items in a series, write a complete sentence using commas correctly.

hot day bright sun cool lemonade

17. Answers will vary but should show correct usage of commas.

strawberries	bananas	apples

18. Answers will vary but should show correct usage of commas.

Use the information provided in the "Subject" and "Verb" columns of the following chart to fill in the "Agreement in the Past Tense" column so the subject and verb are in agreement in the past tense.

Subject	Verb	Agreement in the Past Tense
Johann Gutenberg	to have	19. Johann Gutenberg had
Native Americans	to be	20. Native Americans were
Helena	to sleep	21. Helena slept
I	to be	22. I was
we	to have	23. We had
he	to think	24. He thought

Write a complete sentence for any of the subject-verb agreement statements you created in the chart.

25. Answers will vary but should show correct usage of the past tense.

Use the correct preposition from the word box to complete each sentence. Then write the function (place, time, or partner) in the box below the preposition.

out	with	before	in

place

time

26. Ignatius was born ___in___ 1491, the year ___before___ Christopher Columbus sailed for the New World.

partner

27. The Pilgrims interacted ___with___ the Wampanoag people.

For each pair of words, write a sentence using the correlative conjunctions correctly.

28. *either/or*

Answers will vary but should use the correlative conjunctions correctly.

29. *both/and*

Answers will vary but should use the correlative conjunctions correctly.

Underline the interjection in each sentence. Then write the type of interjection on the line that follows, strong or mild.

30. Wow! This pizza tastes delicious!

    Type: strong

31. Well, it looks like we'll be late for dinner.

    Type: mild.

For each word provided in "Column 1: Word(s)," write one correct pronoun in "Column 2: Pronoun."

Column 1: Word(s)	Column 2: Pronoun
Queen Isabella	32. she
the books	33. they
Jenna and I	34. we
grandma	35. she
Johann Gutenberg	36. he
my aunt and uncle	37. they

Select one row from the chart, and write two sentences. The first sentence should use the noun in "Column 1: Word(s)" as the subject, and the second sentence should use the pronoun in "Column 2: Pronoun" as the subject.

38. Answers will vary but should demonstrate correct pronoun use.

Fill in the blanks with the correct pronoun antecedent from the box.

her	his	its	their

39. Lysander opened ___his___ eyes, which were no longer clouded by the fairy charm.

40. Copernicus and Galileo proposed a new view of the solar system, with the sun and not Earth at ___its___ center.

41. Lysander and Demetrius praised Helena's charms and vowed ___their___ love for her.

42. Great Granny told ___her___ grandchildren to gather around the rocking chair for a story.

Add a comma in the appropriate place for each of the following sentences.

43. Oh, what a beautiful sunset.

44. Yes, I like chocolate ice cream.

45. Well, I'm not sure that's a good idea.

Read each set of sentences. If the verb tenses are the same and correct, put a (check mark) on the line. If there is an inappropriate shift in verb tense, put an X on the line. Rewrite the sentence(s) marked with an X with the correct verb tense(s).

46. ___X___ Oberon soon found Titania and quietly spied on her. He will listen as the fairy queen sighs to donkey-headed Bottom.

Rewrite sentence(s), if needed:

Oberon soon found Titania and quietly spied on her. He listened as the fairy queen sighed to donkey-headed Bottom.

47. _____ Red Cloud was both a warrior and a peacemaker. He believed that the Lakota needed to accept that they were part of the United States.

Rewrite sentence(s), if needed:

No revision needed.

Fill in the blanks with the best transitional words or phrases that help make the sentences flow together.

48. Thunderbird and Killer Whale fought for many days. (In other words/At last) At last, Killer Whale knew he could not win, and he swam away.

49. Learning to read and write became something more people wanted to do. (As a result/On the other hand) As a result, the demand for books increased.

NAME: _____

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Insert a comma in the correct place in the following sentences.

50. Yes, I think the garden is very beautiful.

51. Bethany, will you please clean your room this afternoon?

52. You'll help me make dinner tonight, won't you?

Circle the correct way to write the following titles.

53. Chapter "Setting the Stage for Reform" Setting the Stage for Reform

54. Book "A Changing Landscape" *A Changing Landscape*

55. Work of art Leonardo da Vinci's Leonardo da Vinci's
Mona Lisa *Mona Lisa*

Beginning-of-Year Grammar Assessment total _____ of 55 points.

Assessment Day 3

LESSON AT A GLANCE	TIME	MATERIALS
Beginning-of-Year-Assessment		
Morphology Assessment	45 min	Activity Page A.6
Beginning-of-Year-Assessment		
Word Reading in Isolation Assessment; Fluency Assessment	Ongoing	Activity Pages A.2, A.3, A.4; stopwatch

ADVANCE PREPARATION

Beginning-of-Year (BOY) Assessment

- Please plan to have supplemental reading material available for students to select from and read independently as they finish the BOY Assessment.

BEGINNING OF YEAR ASSESSMENT

- During the third day of the three-day assessment, all students will complete the Morphology Assessment, independently. It includes 18 items assessing knowledge of the prefixes *il–*, *ir–*, *inter–*, *im–*, *in–*, *ex–*, *en–*, *post–*, and *fore–*; suffixes *–ness*, *–ist*, *–tion*, and *–sion*; and roots *tract*, *vac*, *serv*, *cred*, and *mem*, all of which were taught in CKLA prior to Grade 6. Have students work independently to complete the Morphology Assessment on Activity Page A.6. Enter all student scores into the Morphology Assessment Scoring Sheet.
- For the remainder of the class period, allow students time to complete the Reading Comprehension Assessment (Activity Page A.1) they began on Day 1, if needed.
- Continue to administer the Word Reading in Isolation Assessment and the Fluency Assessments, as described on Day 2.

Morphology Assessment — 45 minutes

Have students work independently to complete the Morphology Assessment on Activity Page A.6. Record all student scores into the Morphology Assessment Scoring Sheet.

Morphology Assessment Scoring Sheet

Skill	Question	Student																								
Prefix *il–*	1																									
Prefix *ir–*	2																									
Prefix *inter–*	3																									
Root *tract*	4																									
Suffix *–ness*	5																									
Root *vac*	6																									
Prefix *im–*	7																									
Prefix *in–*	8																									
Prefix *ex–*	9																									
Root *serv*	10																									
Prefix *en–*	11																									
Suffix *–ist*	12																									
Root *cred*	13																									
Prefix *post–*	14																									
Suffix *–tion*	15																									
Suffix *–sion*	16																									
Root *mem*	17																									
Prefix *fore–*	18																									

Interpreting Beginning-of-Year Assessment Scores

You should use the results of three assessments to determine students' preparedness for Grade 6 CKLA instruction: the Reading Comprehension Assessment, the Word Reading in Isolation Assessment (if administered), and the Fluency Assessment. Please refer to the Grade 6 Beginning-of-Year Assessment Summary (Activity Page A.2), and consider students' performance on these three assessments, in combination.

It is most **challenging to analyze results for students** with ambiguous or borderline scores. In particular, you may have some students who are right on the border between being strong enough readers to benefit from Grade 6 instruction and not having adequate preparation. This might include students who answered most questions correctly on one story of the Reading Comprehension Assessment but not other stories, or this might include students whose performance was uneven on the Word Reading in Isolation Assessment or Fluency Assessment.

In analyzing results from the **Reading Comprehension Assessment**, be aware that some students may not be strong test-takers. They may struggle to answer the questions even if they read the selection and understood it. You may wish to have students with borderline scores read the selection(s) aloud to you and then discuss it with you so you can better determine if their struggles are a result of comprehension difficulties or other factors.

In analyzing results from the **Word Reading in Isolation Assessment**, remember that not all poor scores are the same.

Students who have difficulty reading one-syllable words may have a major problem reading the words or spellings in question and need intensive remediation beyond what can likely be provided in a Grade 6 classroom.

Benchmark results for individual students are not included for the Grammar Assessment or the Morphology Assessment. You should use the results of the Grammar Assessment and the Morphology Assessment to determine the extent to which students (or your class) may benefit from certain grammar and morphology skills taught in CKLA prior to Grade 6.

NAME: _____

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Beginning-of-Year Morphology Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

1. If something is *illegal*, what does that mean?

   A. It is hard to read.

   (B.) It is against the law.

   C. It is not real.

   D. It does not make sense.

2. If someone is behaving *irresponsibly*, describe how that person is behaving.

   The person is not being responsible; the person is being careless; the person is not considering the possible consequences of their behavior.

3. If you travel from an _____ airport, you can take a flight to another country.

   A. intentional

   B. internal

   (C.) international

   D. intermediate

4. If the dentist *extracts* a tooth from your mouth, the dentist is _____.

   A. putting in another tooth

   B. protecting the tooth

   C. cleaning the tooth

   (D.) pulling out the tooth

5. Which of the following words with the suffix *–ness* means the state of containing nothing?

   A. darkness

   B. emptiness

   C. laziness

   D. drowsiness

The following question has two parts. Answer Part A, and then answer Part B.

6. **Part A:** Which of the following roots means "to empty"?

   A. *mem*

   B. *vac*

   C. *serv*

   D. *tract*

   Part B: Choose the word with the root that means "to empty," and write a sentence using the word.

   A. memorize

   B. vacant

   C. reserve

   D. distract

   Answers may vary but should use the word *vacant* correctly.

7. It is _____ to accept a favor without saying thank you.

   (A.) impolite

   B. immobile

   C. polite

   D. mobile

8. 8. The music was practically _____ because the volume was turned so low.

   A. audible

   B. complete

   (C.) inaudible

   D. incovmplete

9. If you are *extinguishing* a fire, you are _____.

   A. enjoying the fire

   (B.) putting the fire out

   C. starting the fire

   D. making the fire bigger

The following question has two parts. Answer Part A, and then answer Part B.

10. **Part A:** What does the root *serv* mean?

    (A.) to save or protect

    B. to remember or recall

    C. to draw or pull

    D. to empty or release

Part B: Write a sentence using the word *preserve*. Make sure the sentence demonstrates the meaning of the word.

Answers may vary but should demonstrate the meaning of the word *preserve*.

11. Which example demonstrates the meaning of the word *enforce*?

A. explaining a math problem to a classmate

B. meeting a friend in a store unexpectedly

C. helping someone become more confident

(D.) making sure people follow the rules or laws

12. If someone is an *artist*, what does that person do?

A. appreciates art

B. destroys art

(C.) creates art

D. enjoys art

13. A person with *credentials* is _____.

A. not wealthy

B. wealthy

C. not believable

(D.) believable

14. Circle the correct prefix to add to the root word in the following sentence.

im–	*in–*	(*post–*)	*fore–*

In the _____game interview, the football coach explained why his team had lost so badly.

15. The _____ of Earth causes day and night.

(A.) rotation
C. cancel
B. rotate
D. cancellation

16. I'm not sure what to make for dinner tonight. Could you help me make a _____?

A. decide
C. revise
(B.) decision
D. revision

17. Which of the following words with the root *mem* means "a written description of past experiences"?

A. memento
(C.) memoir
B. memorable
D. memorize

18. Explain what the following statement means:

The weather *forecast* calls for rain and chilly temperatures.

Answers may vary but should indicate that the statement is about weather that will occur in the future.

Beginning-of-Year Morphology Assessment total _____ of 18 points.

To receive a point for a two-part question (i.e., 6 and 10), students must correctly answer both parts of the question.

Teacher Resources

In this section, you will find:

- Glossary for *Flying Lessons & Other Stories* (pages 219–231)
- Individual Code Chart (pages 222–229)
- Anecdotal Reading Records (page 230)
- Scoring Using a Tens Chart (pages 231–232)
- Using Chunking to Decode Multisyllable Words (pages 233–237)
- Structure of a Persuasive Essay (page 238)
- The Writing Process (page 239)
- Subjects and Predicates (page 240)
- Transition Words and Phrases (page 241)
- Elements of a Plot (page 242)
- Prefixes and Suffixes (page 243)
- Common Spelling Rules for Prefixes and Suffixes (page 246)
- Quotation Marks in Dialogue (page 245)
- Short Story Rubric (page 246)
- Peer Review Checklist for Short Story (page 247)
- Short Story Editing Checklist (page 248)
- Proofreading Symbols (page 249)
- Optional Fluency Assessment Guide (pages 250–251)
- Fluency Assessment Scoring Sheet (page 252)
- Activity Book Answer Key (pages 253–269)

Glossary for *Flying Lessons & Other Stories*

A

absolutely, *adv.* completely; totally

academic, *adj*. related to education or scholarship

amnesty, ***n***. a pardon; official forgiveness for breaking a law

ancestral shrine, ***n***. a small place of worship kept in one's home and used to honor deceased relatives

angle, *n*. an intention; a motive

anthropologist, *n*. a scientist who studies human behavior

apprentice, *n*. someone who is learning a trade or work

arc, *n*. a curve or bend

B

barrio, *n*. a neighborhood in a city or town where most residents speak Spanish

bellow, ***v***. to shout in an angry way (**bellowed**)

bridesmaid, *n*. woman who accompanies a bride on her wedding day (**bridesmaids**)

brood, *v*. to think moodily or anxiously about something

C

catastrophe, *n*. a disaster

cherub, *n*. an angel (**cherubs**)

choreograph, *v*. to arrange as if in a dance (**choreographed**)

cliché, *n*. an overused phrase or remark

clique, *n*. an exclusive group of people or friends

cold, ***adj***. harsh and unfriendly

collision derby, *n*. a contest in which drivers deliberately crash old cars into one another, the winner being the last vehicle still moving

concession stand, *n*. a place where people can purchase snacks, especially at a sporting event

congestion, *n*. excessive crowding

cringe, ***v***. to draw back in disgust or fear

curse, *n*. profanity; "bad word" (**curses**)

D

decomposition, *n*. the process of decay or rot

distracted, *adj*. unable to concentrate; preoccupied

drills, *n*. a practice sessions

E

erupt, *v*. to force out or release suddenly (**erupting**)

executive, *n*. a top-level manager in a business

F

focus, *n*. the center of attention

fundamentals, *n*. basic rules or principles

G

gape, ***v***. to stare open-mouthed in amazement or wonder

gaze, ***n***. a long, fixed look

glare, *n*. a fierce or angry stare

glimpse, ***n***. a brief or partial view

grunt, *v*. to make a low, animal-like sound (**grunted**)

gulp, *v*. to make strong breathing movements, often in response to strong emotion (**gulping**)

H

halo, *n*. a circular shape; often, a glowing light circling the head of a holy person

harness, *n*. a set of straps (**harnesses**)

humiliated, *adj*. embarrassed; made to feel uncomfortable

I

incense, ***n***. a substance that is burned for the sweet smell it produces

instinct, *n*. an inborn, unlearned behavior

intense, *adj*. very strong or extreme

K

kin, *adj*. related by blood

L

lace, *v*. to entwine together (**laced**)

loom, *v*. to stand over someone in a threatening way (**looming**)

M

makeshift, *adj*. serving as a temporary substitute

Mary Janes, *n*. a type of flat, round-toed shoes for girls with a strap across the top of the foot

matchmaker, ***n***. a person who arranges marriages between others

meaningful, *adj*. important

mentorship, *n*. guidance provided by an experienced person (mentor)

N

nanny, *n*. a full-time babysitter, typically hired by wealthy families (**nannies**)

O

origami, *n.* the Japanese art of folding paper into shapes

overcast, *adj*. gloomy

P

pane, *n*. a single sheet of glass in a window or door

paralysis, *n*. the inability to move

peek, *v*. to take a quick glance at something (**peeking**)

peppy, *adj*. energetic; full of enthusiasm

pivot, *v*. to turn or rotate

plain, ***adj***. not especially attractive

ponder, *v*. to think about something (**pondering**)

portal, *n*. an entrance or door

prickly, *adj*. irritable; quick to be offended

pursed, *adj*. puckered or rounded

putrefaction, *n*. the process of decay or rot

R

ransom, ***n.*** money paid in exchange for a prisoner

root, *v*. to dig

S

sampan*, n.* a small, flat-bottomed boat

saunter, *v*. to stroll at a leisurely pace (**sauntered**)

scholar, *n*. a person who is highly educated

scrub, *n*. an unskilled player on a sports team

shot, *adj*. ruined or worn out

shrug, *v*. to raise one's shoulders to indicate doubt or indifference (**shrugged**)

smirk, *v*. to smile in a scornful or unpleasant way

spirited, ***adj***. lively, enthusiastic

sprawl, *v*. to spread out (**sprawled**)

stony, *adj*. unfriendly

strike, *v*. to hit

T

tourist, *n*. someone who visits a place for fun

tuition, ***n***. a fee charged in exchange for schooling

tutor, ***n***. a private teacher, especially one who teaches a single student

tycoon, *n*. a wealthy, successful businessperson (**tycoons**)

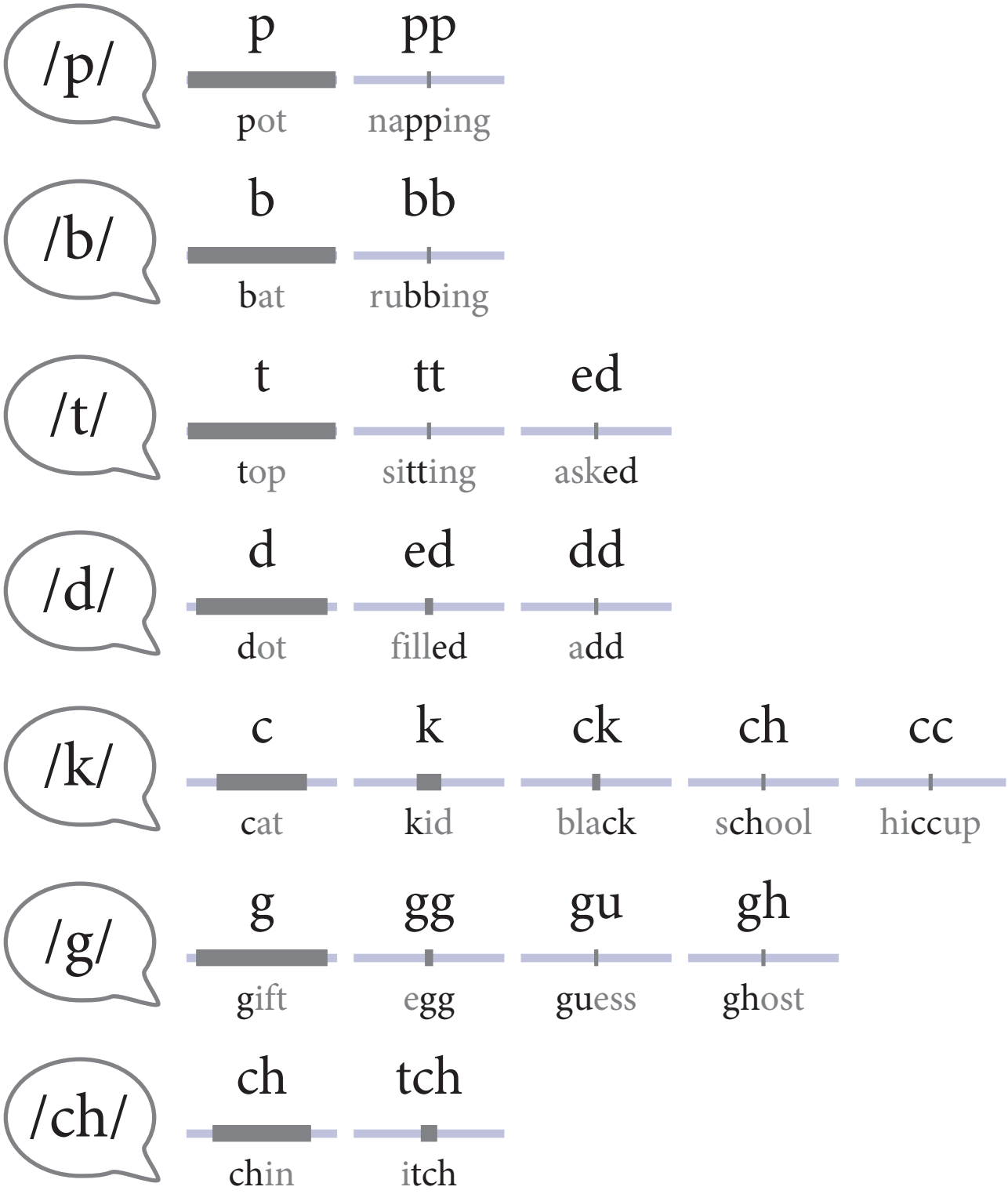
V

varsity, *n*. the starting or first-rank sports team at a school

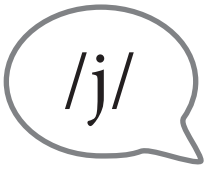
Y

yank, *v*. to pull suddenly or strongly

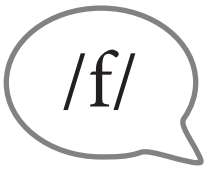
Individual Code Chart



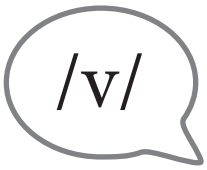
Individual Code Chart



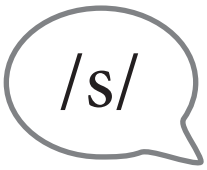
g	j	ge	dge	dg
gem	jump	fringe	judge	judging



f	ff	ph	gh
fit	stuff	phone	tough



v	ve
vet	twelve



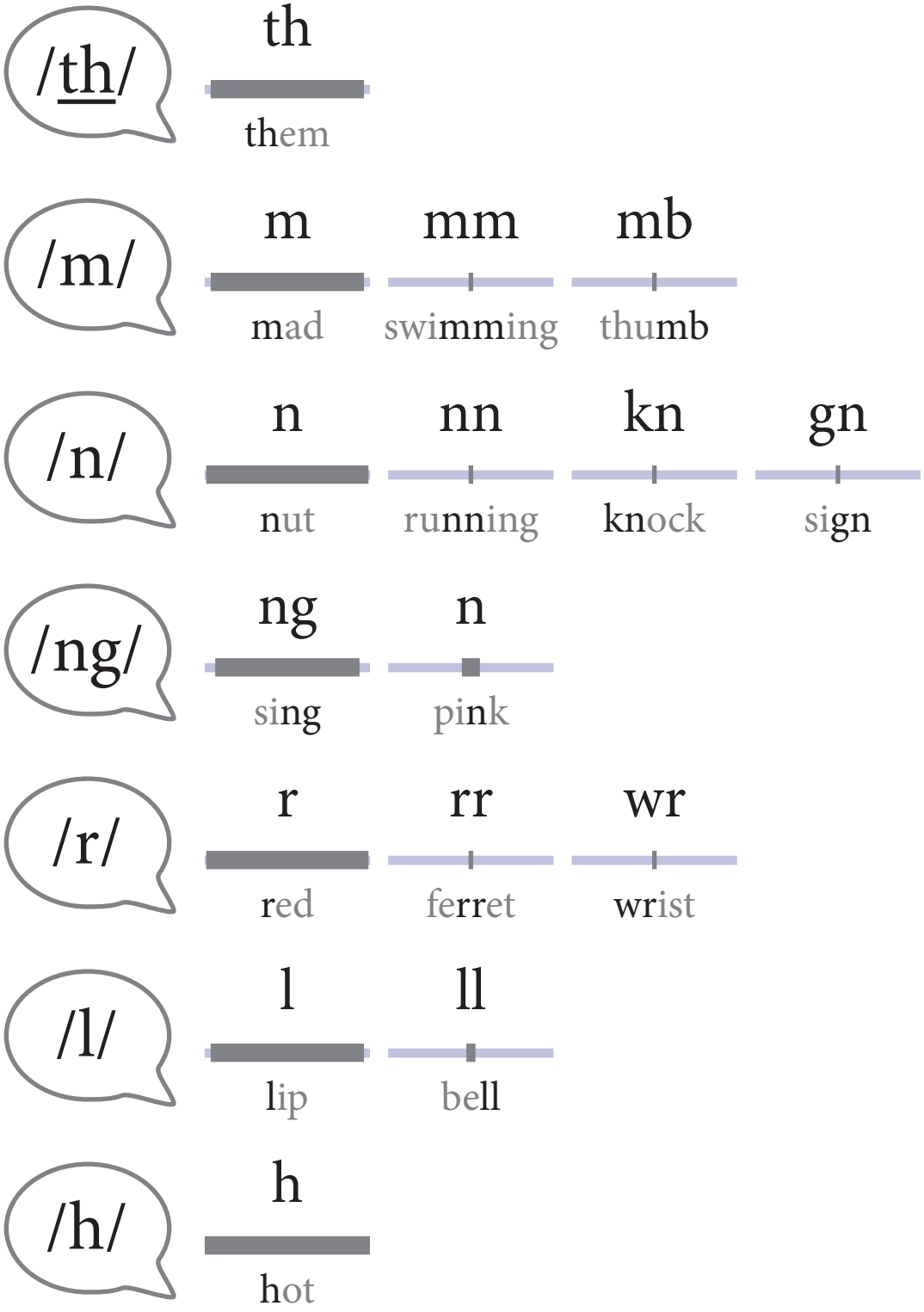
s	c	ss	ce	se
sun	cent	dress	prince	rinse

st	sc
whistle	scent

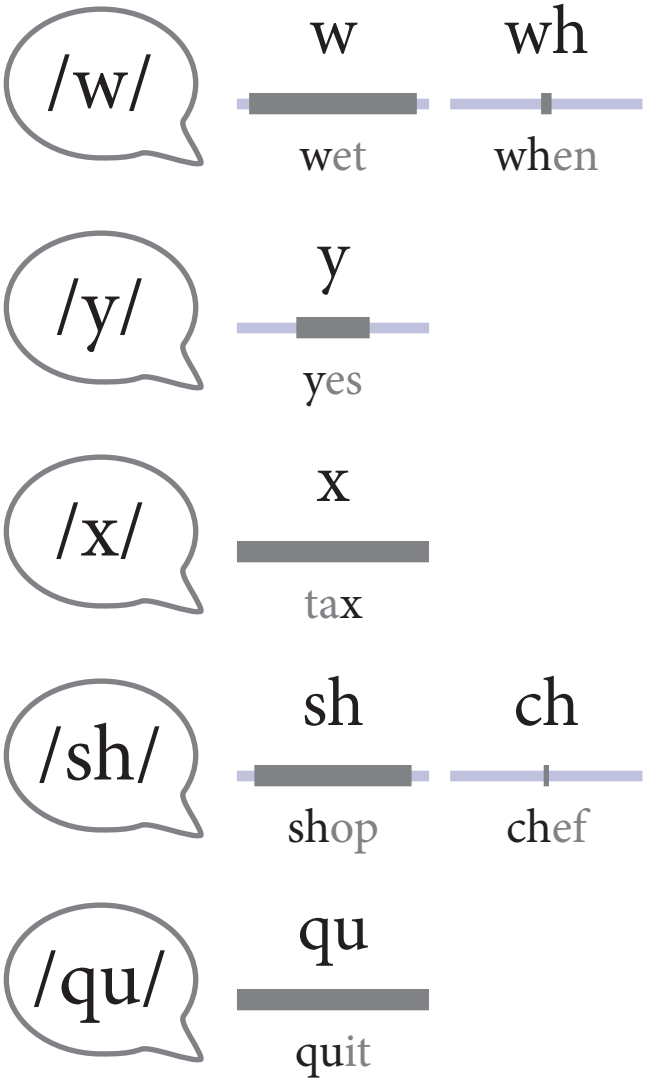
s	z	se	zz	ze
dogs	zip	pause	buzz	bronze

th
thin

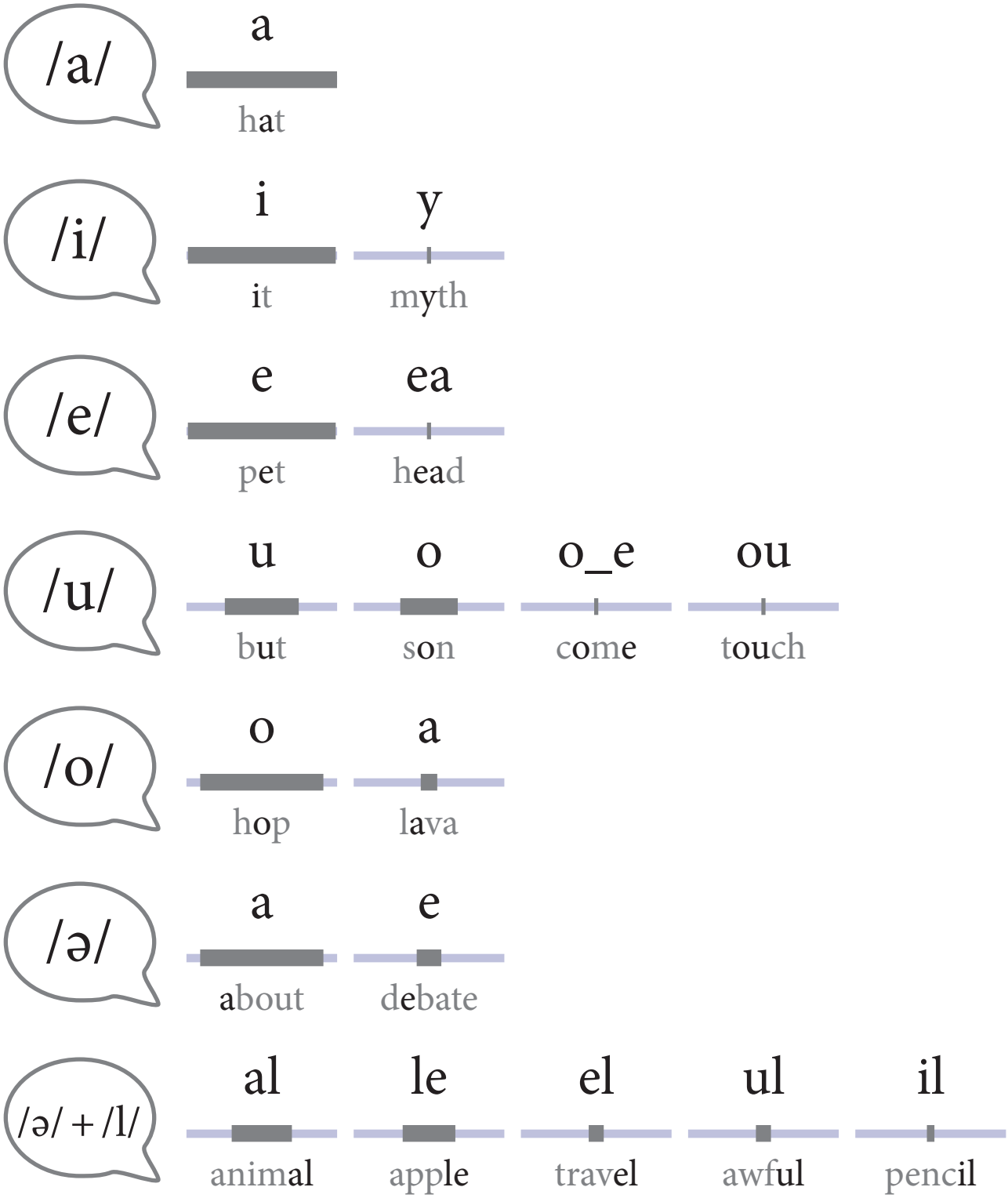
Individual Code Chart



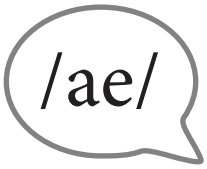
Individual Code Chart



Individual Code Chart



Individual Code Chart



a	a_e	ai	ay	ey
paper	cake	wait	day	hey

eigh	ea
weight	great

y	e	i	ea	ee
funny	me	ski	beach	bee

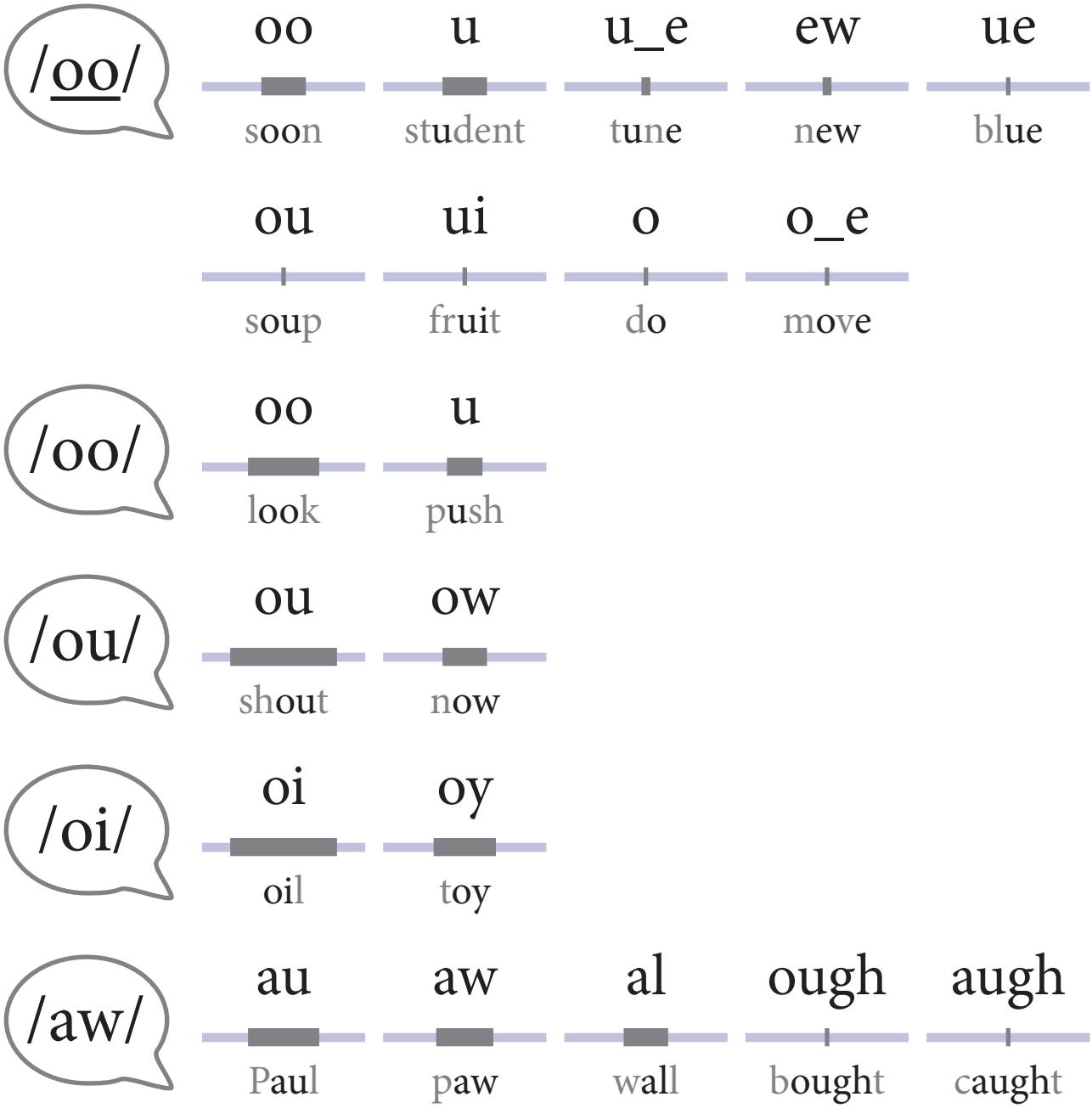
ie	ey	e_e
cookie	key	Pete

i	i_e	y	ie	igh
biting	bite	try	tie	night

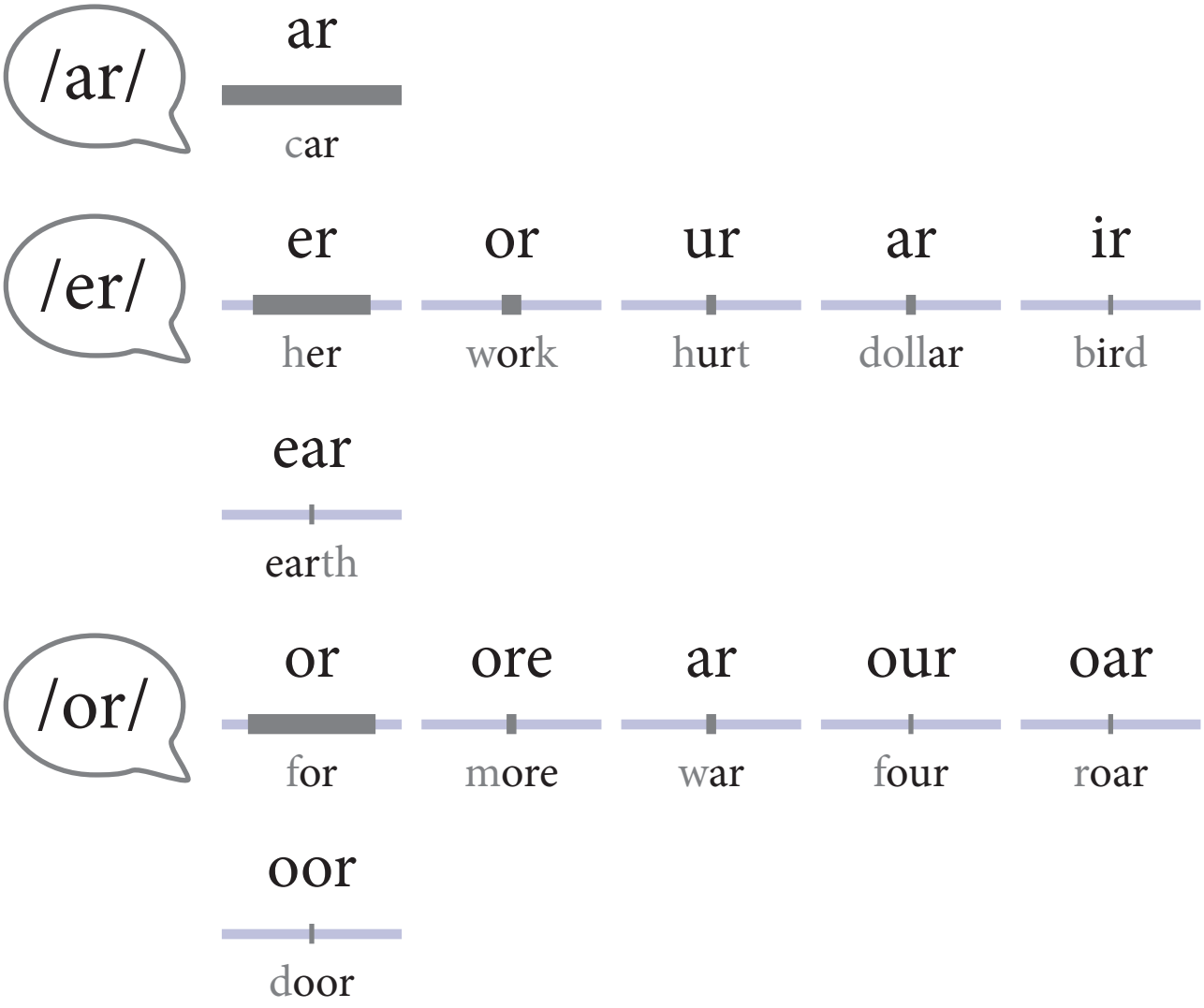
o	o_e	ow	oa	oe
open	home	snow	boat	toe

u	u_e	ue
unit	cute	cue

Individual Code Chart



Individual Code Chart



Anecdotal Reading Records

Week of: _____

This template is for recording anecdotal notes about students' reading abilities. You can record things such as (1) repeated trouble with specific sound-spelling correspondences, (2) difficulty with certain digraphs/letter teams, (3) inability to segment isolated words, and (4) progress with specific skills.

Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:
Name:	Name:	Name:	Name:

Scoring Using a Tens Chart

Tens Recording Chart

Use this grid to record Tens scores. Refer to the Tens Conversion Chart that follows.

Name												

Tens Conversion Chart

Number Correct	Number Correct																														
	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
1	0	10																													
2	0	5	10																												
3	0	3	7	10																											
4	0	3	5	8	10																										
5	0	2	4	6	8	10																									
6	0	2	3	5	7	8	10																								
7	0	1	3	4	6	7	9	10																							
8	0	1	3	4	5	6	8	9	10																						
9	0	1	2	3	4	6	7	8	9	10																					
10	0	1	2	3	4	5	6	7	8	9	10																				
11	0	1	2	3	4	5	5	6	7	8	9	10																			
12	0	1	2	3	3	4	5	6	7	8	8	9	10																		
13	0	1	2	2	3	4	5	5	6	7	8	8	9	10																	
14	0	1	1	2	3	4	4	5	6	6	7	8	9	9	10																
15	0	1	1	2	3	3	4	5	5	6	7	7	8	9	9	10															
16	0	1	1	2	3	3	4	4	5	6	6	7	8	8	9	9	10														
17	0	1	1	2	2	3	4	4	5	5	6	6	7	8	8	9	9	10													
18	0	1	1	2	2	3	3	4	4	5	6	6	7	7	8	8	9	9	10												
19	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10											
20	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10										
21	0	0	1	1	2	2	3	3	4	4	5	5	6	6	7	7	8	8	9	9	10	10									
22	0	0	1	1	2	2	3	3	4	4	5	5	5	6	6	7	7	8	8	9	9	10	10								
23	0	0	1	1	2	2	3	3	3	4	4	5	5	6	6	7	7	7	8	8	9	9	10	10							
24	0	0	1	1	2	2	3	3	3	4	4	5	5	5	6	6	7	7	8	8	8	9	9	10	10						
25	0	0	1	1	2	2	2	3	3	4	4	4	5	5	6	6	6	7	7	8	8	8	9	9	10	10					
26	0	0	1	1	2	2	2	3	3	3	4	4	5	5	5	6	6	7	7	7	8	8	8	9	9	10	10				
27	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	9	9	9	10	10			
28	0	0	1	1	1	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	8	8	8	9	9	9	10	10		
29	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10	
30	0	0	1	1	1	2	2	2	3	3	3	4	4	4	5	5	5	6	6	6	7	7	7	8	8	8	9	9	9	10	10

Locate the number of correct answers the student produced in the top row and the number of items in the activity in the leftmost column. The cell where the column and the row converge indicates the Tens score. Using the Tens Conversion Chart, you can easily convert any raw score, from 0 to 30, into a Tens score.

The Tens Conversion Chart was created to be used with activities that have a defined number of items (such as written assessments, end-of-unit assessments, and activity pages). However, you may use the Tens system to record informal observations, such as an end-of-lesson check-in, as well. You may want to use the following rubric to interpret observational Tens scores.

Tens Score	Result
8–10	Student likely has a strong understanding of content/skills.
5–7	Student may benefit from additional support.
0–4	Student may benefit from intensive support or remediation.

Using Chunking to Decode Multisyllable Words

Mastering the various letter-sound correspondences taught in CKLA will enable students to read one-syllable words with ease. However, knowing these individual letter-sound correspondences is no guarantee that students will be able to apply this knowledge in reading multisyllable words. To this end, most students will benefit from additional instruction in learning to recognize, chunk, and read parts of words—syllables—as a way to decode longer words.

When students first encounter two-syllable words in Grade 1 materials, a small dot is inserted as a visual prompt or cue between the syllables (e.g., *sun·set*). This is done in both the Workbooks and Readers. The dot is intended to visually break the word into two chunks, each of which can then be sounded out separately. As Grade 1 progresses, the dot is eliminated, and students are expected to begin visually chunking parts of longer words on their own.

Starting in Grade 1, CKLA introduces the decoding of two-syllable words by having students work first with two-syllable compound words (e.g., *cat·fish*, *cup·cake*, *pea·nut*, *drive·way*). For compound words, the dot is placed between the two component words. These are among the easiest two-syllable words to chunk and decode because each syllable of a compound word is already a familiar spelling pattern students have encountered in reading one-syllable words. In addition, each syllable or chunk is also frequently recognizable as a word part that has semantic familiarity.

In addition to learning to decode two-syllable compound words, Grade 1 students also tackle two-syllable words that consist of a root word with a simple suffix (e.g., *yawn·ing*, *hunt·er*, *punt·ed*). Typically, the dot is placed immediately before the suffix. In CKLA, words that contain double-letter spellings for consonants are divided after the double-letter spelling rather than between the two consonants (e.g., *batt·ed*, *bigg·er*, *bunn·y*). Teachers familiar with other ways to chunk or divide syllables may initially find this odd. This is done, however, because the double-letter spellings have been taught as single spelling units in CKLA since Kindergarten (*nn* > /n/, *mm* > /m/, *tt* > /t/, etc.) and it is preferable to be consistent in representing these spellings in the way students have been taught to process them (i.e., as whole entities for a sound). (Ultimately as students become more proficient at decoding and chunking syllables through subsequent grade levels, it really does not matter whether they visually chunk and decode these words as *batt·ed* or *bat·ted*.) Most students find chunking and decoding two-syllable words consisting of root words and suffixes relatively easy.

A greater challenge is encountered when chunking and decoding other types of multisyllable words. To be successful in decoding these longer words, it is helpful if teachers and students recognize certain syllable types. Most reading specialists identify five different syllable types:

Note: Syllables exemplifying each type are underlined.

- ***Closed Syllables (CVC, VC, CCVCC, etc.)—always associated with a "short" vowel sound* (e.g., /a/, /e/, /i/, /o/, /u/:** *pad, let, tin, rod, pic·nic, fun)*
- ***Vowel Digraph Syllables—*** always associated with two vowel letters that represent a unique vowel sound: *joint*, *speak*, *proud*, *play*, *coun·sel*, *be·low*. [**The Magic 'E' Syllable (VCE)** can be considered a subtype of the Vowel Digraph Syllable. In this case, the letter *e* at the end of a syllable affects the pronunciation of the vowel letter that precedes it, even though it is separated from the *e* by a consonant letter; always associated with a "long" vowel sound (/ae/, /ee/, /ie/, /oe/, /ue/): *cake*, *mis·take*, *Pete*, *stam·pede*, *like*, *home*, *mule*.]
- ***R-Controlled Syllables*:** *art, ar·tist, fe·ver, clerk, girl, fort, curb, tur·nip*

- ***Open Syllables (V or CV)—always associated with a "long" vowel sound (e.g., /ae/, /ee/, /ie/, /oe/, /ue/:*** *a·pron, me, com·pre·hend, hi, fi·nal, go, fu·ture**)***

- ***Consonant –LE Syllables (C –LE):*** *sim·ple, puz·zle, raf·fle, ca·ble, ri·fle*

In CKLA, one additional syllable type is designated:

- ***Schwa Syllables:*** *a·bout, hos·pit·al, ben·e·fit, app·e·tite, e·mo·tion*

  Note: The consonant –LE syllable is also a schwa syllable, but in CKLA it is distinguished separately because of the way this spelling is chunked when dividing words into syllables.

To be clear, in order to decode words, students do not need to identify syllables by these names. The names of the syllable types are provided here only to establish a common vocabulary for you as you use the CKLA materials. It is necessary, however, for students to become fluent readers of longer words in increasingly complex text. If they are able to visually parse certain spelling patterns as syllable chunks, they can quickly and easily decode each syllable.

The first type of two-syllable word pattern to which students are introduced is the closed syllable pattern in two-syllable words. These two-syllable words are also relatively easy for students to chunk and recognize as an example of the familiar CVC, VC, CCVCC, etc. spelling pattern they encountered in one-syllable words in Kindergarten.

Two closed syllables in a word are divided as follows:

- When two different consonants stand between two vowels, we divide the syllables between the consonants, creating one or more closed syllables.

ad · mit	nap · kin	trum · pet

- For words that contain double-letter spellings for consonants, the divider is typically placed after the double-letter spelling rather than between the consonants. As noted earlier, this is done because the double-letter spellings have been taught as single spelling units in CKLA since Kindergarten (*nn* > /n/, *mm* > /m/, *tt* > /t/, etc.).

traff · ic	muff · in	happ · en

- When there are three consonants between two vowels, in general, they are divided so that the first consonant goes with the first vowel and the other two consonants go with the second vowel.

mon · ster	con · tract	pil · grim

When students have difficulty reading a two-syllable word, you may find it useful to use your finger to cover the second syllable, revealing only the first syllable for them to read. Once students read the first syllable, the second syllable can be uncovered and read. If necessary, you can then model for students how to blend the two syllables aloud:

magnet	
mag	
	net
magnet	

In Grade 1, students encountered other two-syllable words with various combinations of the magic 'E' syllable, the vowel digraph syllable, the r-controlled vowel syllable, and the closed syllable.

- Chunking these syllable types follows the same patterns for division as noted above for closed syllables:

tar · get	for · get	es · cape	ig · loo	scoun · drel	char · coal

- In Grade 2, students were introduced to more challenging multisyllable words.

Two-syllable words with only one consonant between the vowels are especially difficult to chunk because they may be divided either before or after the single consonant. Students are taught to use a flexible approach in chunking syllables with a single consonant between the vowels, trying each possibility when they encounter an unfamiliar word.

- When only one consonant stands between two vowels, first divide the word in front of the consonant, and sound it out as an open syllable:

pu · pil	vi · rus	mo · ment

unit	
u	
	nit

However, sometimes the word may divide after the consonant, creating a closed syllable. There is no definitive rule for when to divide before or after the consonant. Students will need to be flexible and try dividing and sounding the word each way—before and after the consonant—to determine whether they recognize a familiar word as they sound out each possibility. In order to recognize whether a word is familiar when sounded either way, the word must be one that the student has heard before (i.e., the word must be in the student's oral vocabulary). Obviously, this will represent an additional challenge for students who have a limited vocabulary and/or for whom English is a second language.

- If the word divides after the consonant, a closed syllable is created:

lemon	
lem	
	on

In Grade 2, students were also introduced to consonant –LE syllables. Chunking these words into syllables is fairly straightforward.

- When a word ends in consonant –LE, it is divided in front of the consonant, creating a first syllable that may be open, closed, or even r-controlled, depending on the other spellings in the words:

ban · gle	twin · kle	sta · ble	cra · dle	tur · tle

simple	
sim	
	ple

In the latter part of Grade 2, students were introduced to syllables in which various spellings represent the schwa sound. English words with more than one syllable usually include a combination of stressed and unstressed syllables. When a syllable in a spoken word is unstressed or weakly stressed, its vowel sound is often reduced to a flat, rather nondescript vowel sound that linguists call a schwa. This happens in many English words. Spellings for the schwa sound include *a*, *e*, *al*, *il*, *el*, and *tion*. Chunking and decoding words that include the schwa sound can be quite challenging for many students.

- Syllables with a schwa sound are divided in different ways, recognizing that the syllable with the schwa sound has a particular spelling:

a · bout	de · pos · it	med · al	e · vil	nick · el	lo · tion

As noted earlier, the consonant –LE syllable is actually a schwa syllable, but it is identified separately because of the way this spelling is chunked when dividing words into syllables.

- Finally, while students encountered some simple root words and affixes in Grade 1, throughout the entire year of Grade 3 instruction they study prefixes, suffixes, and root words in much greater depth and are taught to chunk syllables accordingly.

pre · tend	non · sense	tri · cy · cle	re · peat	self · ish	sad · ness	help · less

By combining the specific code knowledge of letter-sound spellings taught in Kindergarten–Grade 3, with the ability to chunk multisyllable words into smaller decodable parts, students will have the tools they need to independently decode just about any word they encounter.

Sound and Spelling of Schwa

In order to teach the concept of /ə/ well, you will need to first understand it yourself.

English words with more than one syllable usually include a combination of stressed and unstressed syllables. When a syllable in a spoken word is unstressed or weakly stressed, its vowel sound is often reduced to a flat, rather nondescript vowel sound linguists call schwa (/ə/). This happens in many English words. More than 3,000 of the 25,000 words in the CKLA database (about 13%) have at least one syllable in which the vowel sound is reduced to /ə/.

The exact pronunciation of /ə/ varies somewhat from word to word and also from region to region. In many words, and in many parts of the United States, /ə/ sounds very much like the sound /u/. For example, in the word *about*, the unstressed /ə/ sound in the first syllable sounds a great deal like /u/. In the word *America*, both the first and the last vowel sounds are unstressed, and both sound a great deal like /u/. In some regions of the United States, many speakers use an /u/-like /ə/ sound in words such as *along*, *balloon*, *debate*, *benefit*, and *telephone*.

However, for certain words and/or for speakers in certain parts of the country, /ə/ may sound a little more like /i/. How do people in your region pronounce the word *benefit*? Do they pronounce the second vowel sound more like /u/ or /i/? What about *telephone*? Do people where you live say /t/ /e/ /l/ /u/ /f/ /oe/ /n/? Or does the spoken word sound more like /t/ /e/ /l/ /i/ /f/ /oe/ /n/? What about *debate*? Does the local pronunciation sound more like /d/ /u/ /b/ /ae/ /t/ or /d/ /i/ /b/ /ae/ /t/? Neither pronunciation is more correct than the other. These are all examples of natural variation or dialect. All of these examples contain a reduction to /ə/.

Spelling the Schwa Sound

Words that contain the schwa sound represent a significant spelling challenge since there are so many possible spellings for this sound. Some of the most frequent spellings are listed below with sample words:

a *about*, *China*, *around*, *aloud*, *acquire*

e *benefit*, *decay*, *appetite*, *severe*, *Tennessee*

al *final*, *normal*, *hospital*

le *apple*, *fable*, *crackle*

el *angel*, *chapel*, *nickel*

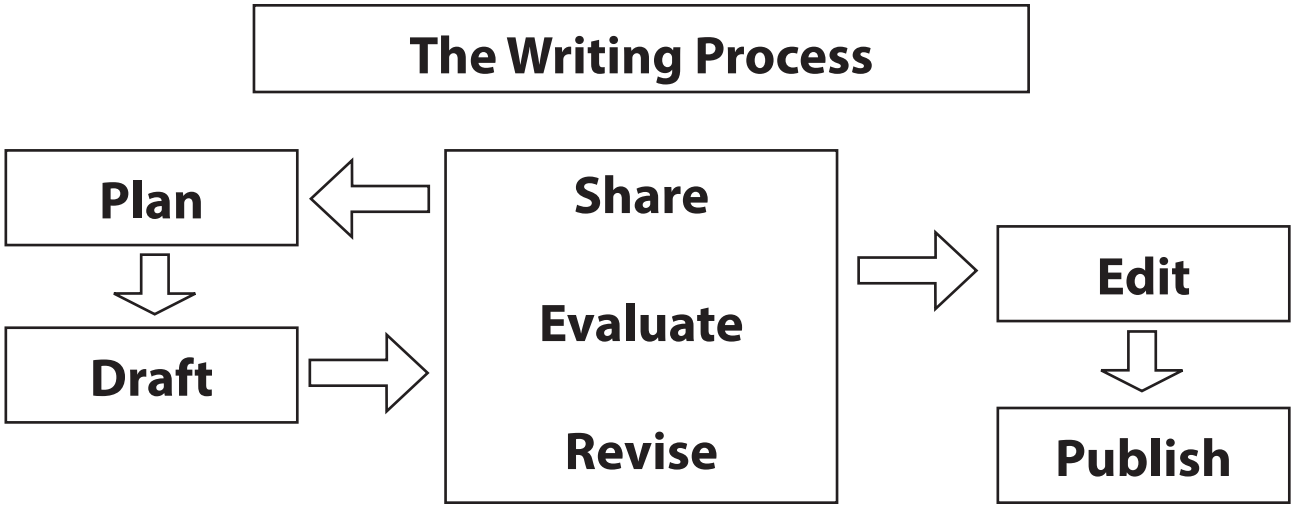
ul *awful*, *consul*

il *pencil*, *stencil*, *evil*

ion *emotion*, *determination*, *tension*, *revision*

Structure of a Persuasive Essay

Structure of a Persuasive Essay	
Introductory Paragraph	1. Hook that introduces topic or text and states an opinion
Body Paragraph #1	2. Reason #1 to support opinion with evidence
Body Paragraph #2	3. Reason #2 to support opinion with evidence
Concluding Paragraph	4. Conclusion that persuades reader to agree with opinion one more time and leaves reader with final thought


The Writing Process
Plan
Draft
Share
Evaluate
Revise
Edit
Publish

Subjects and Predicates

A complete sentence has two parts: a subject and a predicate.
Subject: tells whom or what the sentence is about
Common noun: general person/place/thing (not capitalized)
Proper noun: specific person/place/thing (capitalized)
Predicate: tells what the subject is doing, did, or will do
Action verb: shows action
Linking verb: connects the subject to word(s) in the predicate that describe the subject (does not show action)

Transition Words and Phrases

Sequencing Words that show time or order	**Contrasting** Words that show differences or problems	**Effect** Words that show results or solutions	**Reasons** Words that tell why something happened	**Information** Words that are used to add information
first second third then next afterward finally before	but however although by contrast yet on the other hand	so because since therefore consequently as a result	because since if due to such as in order to	and also additionally furthermore in addition in fact

Elements of a Plot

All plots should have the following elements:
Exposition: • Introduces the main characters • Describes the setting
Rising Action: • Introduces a problem or conflict
Climax: • The turning point of the story • Point of the highest emotion or tension
Resolution: • Resolves the problem or conflict • Wraps up all loose ends

Prefixes and Suffixes

Prefixes A prefix is a syllable or syllables placed at the beginning of a root word to change the word's meaning.			
un– (not) **un**known **un**aware	**non–** (not) **non**sense **non**existent	**ex–** (away, out) **ex**it **ex**plore	**im–** (not) **im**possible **im**practical
in– (not) **in**correct **in**voluntary	**il–** (not) **il**logical **il**legal	**ir–** (not) **ir**relevant **ir**regular	
Suffixes A suffix is a syllable or syllables placed at the end of a root word to change the word's meaning.			
–ly, –y (being like something) love**ly** grouch**y**	**–able, –ible** (able to be) break**able** revers**ible**	**–tion, –sion** (creates nouns from verbs) abbrevia**tion** conver**sion**	**–ful** (full of) beauti**ful** hope**ful**
–less (lack of or without) harm**less** rest**less**	**–ness** (a state of being) sad**ness** dark**ness**	**–ist** (a person who) art**ist** journal**ist**	

Common Spelling Rules for Prefixes and Suffixes

Prefixes	Suffixes
In most cases, don't change the spelling of the root word. Just add the suffix: • unknown • incorrect	In most cases, don't change the spelling of the root word. Just add the suffix: • harmless • sadness Words ending in a silent *e* drop the *e* if the suffix begins with a vowel: • lovable • reversible Keep the final *e* if the suffix begins with a consonant: • careless • hateful Double the final consonant if the word has one syllable or the suffix begins with a vowel: • sitting • muddy Change the final *y* of a root word to an *i* **if** the *y* has a consonant before it: • beautiful • happiness

Quotation Marks in Dialogue

- Quotation marks are used to show exactly what a person says or has said (dialogue).
- Quotation marks are used when copying exact words from a written text.
- Quotation marks are placed at the beginning and end of the quoted text or dialogue.

  “Where do I find books on early civilizations?” asked Miguella

- The first part of the quotation in the sentence has a capital letter, even if the quotation appears in the middle of the sentence.

  The librarian answered, “You can look up the call numbers using the library computer. I’ll show you how.”

- A comma separates the quotation mark from the tag (which tells who is saying the quoted material).

  “Thank you,” replied Miguella.

- When a quotation is split within one sentence, quotation marks indicate which part of the sentence is being quoted, and there are two commas—one before the tag and one at the end of the tag.

  “I’ll start researching for my report,” said Miguella, “just as soon as I finish gathering sources.”

Short Story Rubric

	Exemplary	Strong	Developing	Beginning
Setting	Exceptionally vivid use of sensory and descriptive language tells readers when and where the story takes place.	Strong use of sensory and descriptive language tells readers when and where the story takes place.	Readers can determine when and where the story takes place, but author did not use much sensory or descriptive language.	Readers have difficulty determining when and where the story takes place, and there is little to no use of sensory or descriptive language.
Characters	Characters are well named and clearly described. Readers have no trouble picturing the characters clearly as they read.	Characters are named and described adequately. Most readers have a good idea of what characters look and act like.	Characters are poorly named and described, and readers know little about them.	There is little description of the characters, and readers have difficulty determining anything about them.
Plot Events and Conflict	There is a completely clear sequence that establishes a problem/conflict and builds to a climax.	There is a clear sequence of events that unfold naturally and establish a problem/conflict.	There are attempts to sequence events, but the plot is difficult to follow in places, and a problem/conflict is rather unclear.	There is unclear sequencing, the plot is difficult to follow throughout, and a problem/conflict is not established.
Conclusion	The story effectively ends with a strong conclusion that follows from the narrative logically and resolves the problem.	The story ends with a conclusion that follows from the narrative and mostly resolves the problem.	The story ends with a conclusion that does not logically follow from the narrative and/or does not resolve the problem.	The story ends abruptly and does not resolve the problem.
Language	The story effectively uses dialogue, sensory/descriptive language, and transitions to develop experiences, events, and characters.	The story uses dialogue, sensory/descriptive language, and transitions to develop experiences, events, and characters.	There are attempts to use dialogue, sensory/descriptive language, but these may lack some transitions, and experiences and events are underdeveloped.	There is little or no attempt to use dialogue, sensory/descriptive language, and transitions. Experiences and events are mostly undeveloped.
Mechanics	There are no spelling or grammar errors in the narrative.	There are one or two spelling or grammar errors in the narrative.	There are several spelling and grammar errors.	There are spelling and grammar errors throughout.

Peer Review Checklist for Short Story

Author's Name: _____

Reviewer's Name: _____

_____ The story contains narrative elements, including a clearly described setting, fully developed characters, a logical series of plot events, an interesting conflict, and a satisfying conclusion.

_____ The story contains a problem or conflict that the main character must resolve.

_____ The story contains character dialogue.

_____ The story contains precise, descriptive language that appeals to the five senses.

_____ The story contains appropriate transitions that show relationships among ideas.

Ways in Which Your Story Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment

Short Story Editing Checklist

Short Story Editing Checklist	After reviewing for each type of edit, place a check mark here.
Format	
I have titled my writing.	
I have included the proper heading, including my name, my teacher's name, the class title, and the date.	
I have inserted paragraph breaks whenever there is a change in scene, time, idea, or speaker.	
All my paragraphs are indented.	
Grammar	
I have checked to make sure all my sentences are complete.	
Spelling	
I have checked the spelling for any words I was unsure of.	
Punctuation and Capitalization	
All my sentences end with a period, question mark, or exclamation point.	
I have correctly used quotation marks and commas in dialogue.	

Proofreading Symbols

Insert

Insert period

Insert comma

Insert apostrophe

Insert space

New paragraph

No new paragraph

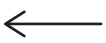
Close up the space

Capitalize

Make lowercase (small letter)

Delete

Reword

 Move according to arrow direction

Transpose

Move to the left

Move to the right

Add a letter

Optional Fluency Assessment Guide

If you wish to assess a student's fluency at any time during the year, you may select a reading passage from the *Fluency Supplement* provided online at https:/www.coreknowledge.org/free-resource/ckla-ancillary-materials-sixth-grade/fluency-supplement/.

Administration Instructions

- Print out the student copy of your selected fluency passage. Students will read from this copy.
- Print out the Recording Copy of your selected fluency passage for each student you wish to assess. You will create a running record as you listen to each student read orally.
- Explain that the student will read a selection aloud while you take some notes. Encourage the student not to rush and to read at their regular pace.
- Read the title of the selection aloud for the student, as the title is not part of the assessment.
- Begin timing when the student reads the first word of the selection. As the student reads aloud, make a running record on the Recording Copy of the text using the following guidelines:

Words read correctly	No mark is required.
Omissions	Draw a long dash above the word omitted.
Insertions	Write a caret (^) at the point where the insertion was made. If you have time, write down the word that was inserted.
Words read incorrectly	Write an "X" above the word.
Substitutions	Write the substitution above the word.
Self-corrected errors	Replace original error mark with an "SC."
Teacher-supplied words	Write a "T" above the word (counts as an error).

- When one minute has elapsed, draw a vertical line on the Recording Copy to mark the student's place in the text at that point. Allow the student to finish reading the selection aloud.
- Assess the student's comprehension of the selection by asking them to respond orally to the questions provided in the *Fluency Supplement*.

Scoring Instructions

- Use one Fluency Assessment Scoring Sheet for each student taking the assessment.
- To calculate a student's W.C.P.M. (Words Correct per Minute) score, use the information you recorded on the Recording Copy, and follow these steps. You may wish to have a calculator available.

1. Count Words Read in One Minute. This is the total number of words that the student read or attempted to read in one minute. It includes words that the student read correctly as well as words that the student read incorrectly. Write the total in the box labeled Words Read in One Minute.

2. Count the Uncorrected Mistakes in One Minute. You noted these in the running record. They include words read incorrectly, omissions, substitutions, and words that you had to supply. Write the total in the box labeled Uncorrected Mistakes in One Minute on the scoring sheet. (A mistake that the student self-corrects is not counted as a mistake.)

3. Subtract Uncorrected Mistakes in One Minute from Words Read in One Minute to get Words Correct. Write the number in the box labeled W.C.P.M. Although the analysis does not include any words the student read correctly (or incorrectly) after one minute, you may use this information from the Recording Copy for anecdotal purposes.

As you evaluate W.C.P.M. scores, here are some factors to consider.

It is normal for students to show a wide range in fluency and in W.C.P.M. scores. A student's W.C.P.M. score can be compared with the score of other students in the class (or grade level) and also with the national fluency norms for Grade 6 obtained by Hasbrouck and Tindal (2006). Hasbrouck and Tindal suggest that a score falling within 10 words above or below the 50th percentile should be interpreted as within the normal, expected, and appropriate range for a student at that grade level at that time of year.

Oral Reading Fluency Norms for Grade 6

Percentile	Fall W.C.P.M.	Winter W.C.P.M.	Spring W.C.P.M.
90	177	195	204
75	153	167	177
50	127	140	150
25	98	111	122
10	68	82	93

Reference

Hasbrouck, Jan and Tindal, Gerald A. "Oral reading fluency norms: A valuable assessment tool for reading teachers." *The Reading Teacher* 59 (2006): 636-644.

Student Name _____ Date _____

Fluency Assessment Scoring Sheet

		Words Read in One Minute
—		**Uncorrected Mistakes in One Minute**
		W.C.P.M.

Percentile	**Fall W.C.P.M.**
90th	177
75th	153
50th	127
25th	98
10th	68
Comprehension Questions Total Correct	**__/4**

Activity Book Answer Key

NAME: _____

DATE: _____

1.2 ACTIVITY PAGE

Story Structure Chart

Work with a partner to fill in the story structure chart for the story you told them.

Answers will vary.

Story Structure	
Characters: (Who is in the story)	**Setting:** (When and where the story takes place)
Conflict : (An issue or problem the main character must solve)	
Events: (What happens in the story)	
Resolution: (The part of the story telling how the main character's problem is solved)	
Theme: (The main idea or message in the story)	

NAME: _____

DATE: _____

1.4 ACTIVITY PAGE

Story Structure Chart: "The Difficult Path"

Fill in the story structure chart for "The Difficult Path."

The Difficult Path	
Characters: Lingsi, Mrs. Li, FuDing, Teacher, Tianyi	**Setting:** China, in the past
Problem: Lingsi must end her schooling to marry FuDing.	
Events: ▪ Lingsi's mother sells her to the Li family, who promise to educate her by her sixth birthday. ▪ When the incense doesn't light, Mrs. Li believes she has angered her ancestors, so she allows Lingsi to be educated by FuDing's Teacher. ▪ Lingsi's schooling ends when FuDing ends his studies to marry. ▪ The Li family travels to the Infinite Stream Temple to find FuDing a bride. Lingsi learns that she is to be his bride. ▪ The temple is raided by the Red Flag Fleet pirates, and Lingsi is taken captive. ▪ Lingsi meets the female pirate captain, Tianyi. ▪ Tianyi learns Lingsi can read and says Lingsi can stay with the pirates if she will teach Tianyi to read.	
Resolution: Lingsi chooses to stay with the pirates, where she is happy to have her freedom, even if it is difficult.	
Theme: Freedom is well worth its difficulties.	

NAME: _____

DATE: _____

2.2 ACTIVITY PAGE

Making Inferences in "Sol Painting, Inc."

Use the graphic organizer to make inferences about things characters think or feel that are not directly stated in the text.

In the Text	What I Know	Inference
Characters have Spanish names and use Spanish words and phrases such as "los muertos."	People who have Spanish names and speak Spanish are likely of Hispanic or Latino ethnicity.	The characters are of Hispanic or Latino ethnicity.
Merci calls Seaward Pines "fancy" and mentions that no one from her neighborhood goes there. Merci's family is not wealthy.	Some people compare themselves to others who have more wealth, and this makes them feel bad.	Rolt may actually feel embarrassed to bring a friend home from his "fancy" school because he comes from a part of town that is less wealthy.
Mami refers to the painting business as "a dented van and the few guys who show up when they feel like it."	Mami's words are not a positive way to describe something.	Mami does not have a high opinion of the painting business, and she wants Merci to do something else with her life.
Merci observes "fancy cars," "nannies," and "mansions." She mentions that "rich tycoons" live there.	These are things that would be observed in a wealthy community.	Palm Beach is a wealthy community.

In the Text	What I Know	Inference
Papi says, "I did a trade for your tuition."	Tuition is money paid for school. Papi is not wealthy.	Papi did the trade for Merci's tuition because otherwise he would not be able to afford it.
Merci calls Papi "the strongest dad."	This is a positive description.	Merci admires her father very much.
Mrs. McDaniels doesn't acknowledge Rolt. Rolt is wearing overalls for his painting job. Students at Seaward Pines wear school uniforms.	Most students at Seaward Pines are wealthy and are unlikely to have a summer painting job.	There may be more to why Mrs. McDaniels doesn't acknowledge Rolt. She may not expect to see a Seaward Pines student painting, or she may disapprove of him doing this kind of work.
Merci "broods" and doesn't talk to Papi.	*To brood* means to think moodily about something. Merci first became moody when Papi failed to scold the girls for damaging their paint job.	Merci is upset with her father for not speaking up about the girls' disrespectful behavior.

Activity Book Answer Key

NAME: _____

DATE: _____

2.3 TAKE-HOME

Complete Sentences

For each sentence, draw a vertical line separating the subject and predicate. Circle the entire subject. Draw a wiggly line under the entire predicate.

Example: (Roit) sat there last time.

1. (I) give Roit a stony look.
2. (Roit) makes a face and snatches the bag from me.
3. (She) gaped at me like a fish out of water.
4. (A group of high school girls) is clustered outside.
5. (Emerald Isle Condominiums) comes into view.

Write your own complete sentences on lines 6–10. Circle the entire subject, and draw a wiggly line under the entire predicate.

Answers will vary.

6. _____
7. _____
8. _____
9. _____
10. _____

NAME: _____

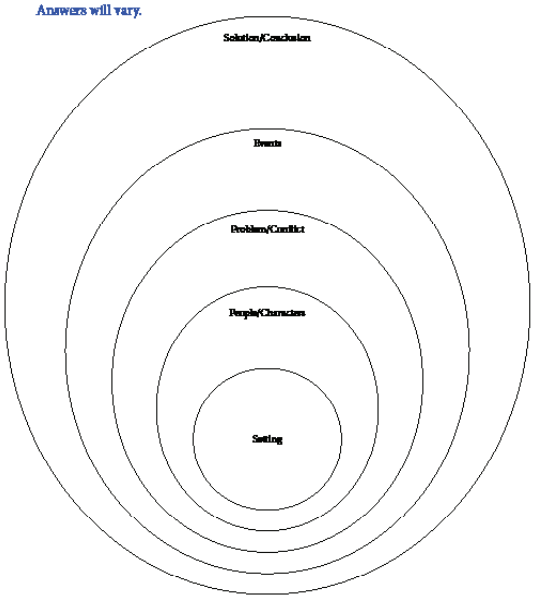
DATE: _____

2.4 ACTIVITY PAGE

Story Map: Real Life to Make-Believe

Use the following story map chart to record details of a real-life event that taught you something important or caused you to realize something you didn't know before.

Answers will vary.



NAME: _____

DATE: _____

3.1 ACTIVITY PAGE

Theme of "Sol Painting, Inc."

Fill in the graphic organizer based on your reading of the story.

What is Merci's problem?
She is disappointed by her father's reaction when a group of wealthy schoolgirls disrespects her family and the work they are doing at Seaward Pines school.

How is Merci's problem resolved?
She learns her father's reasons for staying quiet. He needs to keep his job at Seaward Pines in order to afford her tuition for school there.

What does Merci learn or realize by the end of the story?
- She has misjudged her father's actions.
- There is inequality in the world, and it can be unfair.
- Her father is willing to make sacrifices in order to give her better opportunities.

What is a theme in the story?
possible themes include: misunderstanding, inequality, sacrifice.

What examples from the story support the theme?
- Merci is upset when Papi stays quiet when the schoolgirls are rude, but she later learns he does so for her benefit.
- The story shows the financial inequality between West Palm Beach, where Merci comes from, and Palm Beach, where Seaward Pines is located.
- Papi trades his labor and sometimes his pride for Merci's opportunity to attend Seaward Pines.

Activity Book Answer Key

NAME: _____

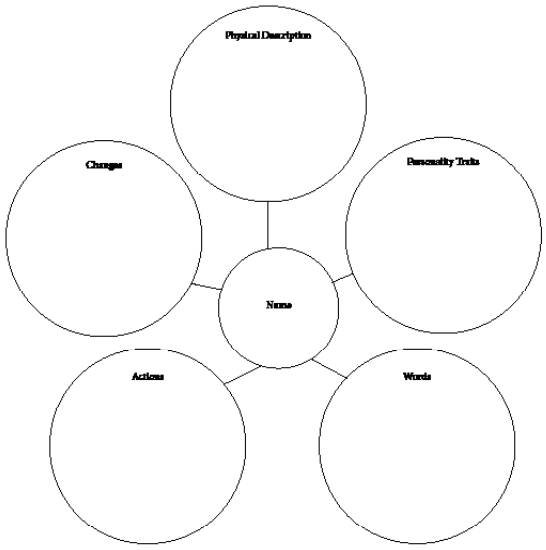
DATE: _____

3.2 ACTIVITY PAGE

Character Profile Chart

Fill in the character profile chart to create the main character and other characters who will appear in your narrative.

Answers will vary.



NAME: _____

DATE: _____

4.2 ACTIVITY PAGE

"Secret Samantha"

Answer the following questions in complete sentences. Note the page number where you found the information.

1. **Who is the story's narrator? Where does the story begin?**

   The narrator of the story is a girl named Samantha, who prefers to be called Sam.

   The story begins in Sam's classroom.

2. **Who is Miss Lee? What is she doing as the story begins?**

   Miss Lee is Samantha's teacher. She is organizing a class gift exchange. Miss Lee is having students pick out "elf names" for themselves.

3. **What time of year does the story take place? How do you know?**

   The story takes place around Christmas time. The class is preparing for a gift exchange. As Miss Lee passes the hat around the class, some students notice that snow has begun falling.

4. **What happens to interrupt the activity in the classroom?**

   The principal brings a new girl to the class.

5. **Which elf name does the new girl choose for herself? Why do you think Sam is so fascinated by her?**

   The new girl chooses "Blade" for her elf name. Sam is fascinated by Blade because she seems so different than her other classmates: her fingernails are alternately painted black and white, her clothes are different than everyone else's, and she is wearing military boots instead of Mary Janes like the other girls.

6. **Whose name does Sam pick for the gift exchange?**

   Sam picks Blade's name.

7. **What does Sam's mother suggest as a gift for Blade? How does Sam feel about the suggestion?**

   Sam's mother suggests getting Blade a makeup kit. Sam hates the idea because Blade is "too cool" for makeup. Sam thinks the black shoelaces with gray skulls would make a better present for Blade than the makeup kit.

8. **At first, which gift does Sam decide to give to Blade? What happens to make her change her mind?**

   At first, Sam decides to give Blade the skull shoelaces. She later notices that Blade is wearing color-changing lip gloss. This makes her think that Blade may be a "makeup girl" after all.

NAME: _____

DATE: _____

4.2 CONTINUED ACTIVITY PAGE

9. **Does Blade like the first gift she receives from Sam? How do you know?**

   Blade does not like the makeup kit, dangling it at arm's length and regarding it as if were a snake. Sam notices that Blade makes a face much like the one Sam makes when her mother gives her a gift she does not like.

10. **Why does Sam ask to go to the nurse's office? What does Sam mean when she says no one "gets" her?**

    Sam has become very upset. She is disappointed that Blade does not like the gift she gave her, but Sam herself received a pink, sparkly purse—something she is not interested in at all. By saying no one "gets" her, Sam means that no one understands her.

11. **What does Sam give Blade as a second gift? Does Blade like it? How do you know?**

    Sam gives Blade the skull shoelaces. Blade likes them very much, calling them "sick," which she explains to Sam is a compliment.

12. **Why do you think Blade makes the shoelaces into friendship bracelets?**

    She probably does this to show that she wants to be friends with Sam.

Activity Book Answer Key

NAME: _____

DATE: _____

4.3 ACTIVITY PAGE

Summary of "Secret Samantha"

Summarize plot events from the story using the summary chart.

Somebody **Who is the main character?** Sam, a sixth-grade girl
Wants **What does the main character want?** Sam wants to be friends with Blade, a new girl in school. She hopes to impress Blade by giving her the perfect Secret Santa gift.
But **What is the problem?** Sam is not sure what gift Blade will like.
So **How does the character try to solve the problem?** Sam buys both a makeup kit and a pair of skull shoelaces for Blade. After much deliberation, she decides to give Blade the makeup kit. Much to her horror, Sam doesn't seem to like it.
Then **How does the story end?** Sam then decides to give Blade the shoelaces, which thrills Blade, who makes the shoelaces into a pair of friendship bracelets.

Summary

Use the information you wrote in the chart to write a summary paragraph.

Sam is a sixth-grade girl who wants to be friends with Blade, a new girl in school. She hopes to impress Blade by giving her the perfect Secret Santa gift, but she is not sure what gift Blade will like. So, Sam buys both a makeup kit and a pair of skull shoelaces for Blade. After some deliberation, she decides to give Blade the makeup kit. Much to Sam's horror, Blade doesn't seem to like it. Sam then decides to give Blade the shoelaces, which thrills Blade, who makes the shoelaces into a pair of friendship bracelets.

NAME: _____

DATE: _____

4.4 TAKE-HOME

Review Complete Sentences

Complete the sentence fragments by adding a subject or predicate. Rewrite the complete sentence on the lines. Use correct capitalization and punctuation.

Correct answers will vary but should be a complete sentence with correct capitalization and punctuation.

1. **students in the classroom**

   A correct response adds a predicate to complete the sentence.

2. **a new girl wearing military boots**

   A correct response adds a predicate to complete the sentence.

3. **wanted to become friends with the new girl**

   A correct response adds a subject to complete the sentence.

4. **chose elf names for a holiday gift exchange**

   A correct response adds a subject to complete the sentence.

5. **sam and her mom**

   A correct response adds a predicate to complete the sentence.

6. **couldn't decide which gift to give**

   A correct response adds a subject to complete the sentence.

7. **finally decided to give her the makeup**

   A correct response adds a subject to complete the sentence.

8. **made a face after opening the gift**

   A correct response adds a subject to complete the sentence.

9. **sweated nervously**

   A correct response adds a subject to complete the sentence.

10. **made friendship bracelets out of the shoelaces**

    A correct response adds a subject to complete the sentence.

Activity Book Answer Key

NAME: _____

DATE: _____

4.5 ACTIVITY PAGE

Sensory Language Chart

Use sensory details to describe the setting for your story using the sensory language chart.

Answers will vary.

Sensory Language: Setting
Sights
Sounds
Smells
Textures
Tastes

NAME: _____

DATE: _____

5.1 ACTIVITY PAGE

Characters and Events in "Secret Samantha"

Complete the sentence activities based on your reading of the story.

Answers will vary. Sample answers provided.

Sam wants to be friends with Blade because she is different from the other kids in school, a trait that Sam can relate to.

Sam wants to be friends with Blade, but she feels nervous and intimidated around Blade and finds it hard to talk to her.

Sam wants to be friends with Blade, so she tries to get Blade a Secret Santa gift that she will really like.

Blade doesn't like the makeup kit Sam gives her because she's not really a "makeup girl."

Blade doesn't like the makeup kit Sam gives her, but she does seem to like the card and origami bunny Sam made for her.

Blade doesn't like the makeup kit Sam gives her, so Sam decides to give her the skull shoelaces, which Blade makes into friendship bracelets.

NAME: _____

DATE: _____

5.2 ACTIVITY PAGE

Transition Words and Phrases

Transition words and phrases introduce new ideas and connect elements of a story. The following table gives just some examples of transition words and phrases that are used in fiction.

Sequencing Words that show time or order	Contrasting Words that show differences or problems	Effect Words that show results or solutions	Reasons Words that tell why something happened	Information Words that are used to add information
first second third then next afterward finally before	but however although by contrast yet on the other hand	so because since therefore consequently as a result	because since if due to such as in order to	and also additionally furthermore in addition in fact

Circle the transition word or phrase in each sentence.

1. (At first,) Maria couldn't decide what to order at the restaurant.
2. (However,) she thought the hamburger looked delicious.
3. (So) she ordered a burger with french fries.

Activity Book Answer Key

Circle the transition word or phrase that best completes each sentence.

4. (Also, After) his friends went home, Deion wanted to stream a movie.

5. (But, And) his parents said it was too late to start watching TV.

6. (So, Since) Deion decided to go to bed (but, because) it was so late.

NAME: _____

DATE: _____

5.3 ACTIVITY PAGE

Plot Sequence

Use the plot sequence chart to develop and sequence events in the plot of your story.

Answers will vary.

The narrator of my story will be:
The events in my narrative will occur in this order:
First (introduce the character(s), describe the setting, and introduce a problem or conflict):

NAME: _____

DATE: _____

6.2 ACTIVITY PAGE

"Choctaw Bigfoot, Midnight in the Mountains"

Answer the following questions in complete sentences. Note the page number where you found the information.

1. Who is the narrator of the story? Who tells the story-within-a-story? What kind of Choctaw stories has the narrator already heard?

   The narrator is Turtle Kid. Uncle Kenneth tells the story-within-a-story. Turtle Kid has already heard stories about the Bohpoli.

2. Why do you think Turtle Kid claims never to have heard the story Uncle Kenneth is about to tell?

   Turtle Kid wants Uncle Kenneth to tell the story again.

3. In Uncle Kenneth's story, who is attacking the Chukma family?

   Naloosha Chitto is attacking the family.

4. What does Turtle Kid mean by, "No longer were we in the backyard of Pasadena, Texas"? What does this comment tell you about Uncle Kenneth's abilities as a storyteller?

   This comment means Turtle Kid and the cousins feel as if they are in the woods of the Oklahoma Kiamichin Mountains, being threatened by Naloosha Chitto, like the Chukma family in the story. This suggests that Uncle Kenneth is a great storyteller, able to capture his audience's imagination.

5. What are some ways Uncle Kenneth interacts with his audience as he tells the story? Why do you think he does this?

   As Uncle Kenneth tells the story, Turtle Kid asks if Naloosha Chitto climbed from the car to look for the Chukma family. Later, Uncle Kenneth asks Turtle Kid, "I bet you thought I forgot all about those Bohpoli?" This interaction maintains interest and keeps both the storyteller and the audience engaged.

6. Who are the "birdies" that are annoying Naloosha Chitto?

   The "birdies" are the Bohpoli.

7. At the top of page 112, how far does Uncle Kenneth say Naloosha Chitto fell from the tree? At the top of page 113, how far does he say Naloosha Chitto fell? Why do you think Uncle Kenneth includes these details?

   On page 112, Uncle Kenneth says Naloosha Chitto fell forty feet; on page 113, he says the monster fell seventy-five feet. Uncle Kenneth is exaggerating and making the story more and more outlandish as he goes along for humorous effect.

8. Find one example of overstatement or exaggeration Uncle Kenneth uses on page 114. Then find one example of understatement—describing something as less than it actually is. What effect do both of these techniques have on the story?

   An example of exaggeration is when Uncle Kenneth says that Naloosha Chitto threw a chair so high it sailed over the Red River and almost hit an airplane. An example of understatement is when Uncle Kenneth characterizes rattlesnakes, porcupines, and scorpions as "nothing serious." Both techniques create a humorous effect and grab the audience's attention.

Activity Book Answer Key

NAME: _____

DATE: _____

6.2 ACTIVITY PAGE (CONTINUED)

9. How can you tell the cousins begin to notice that Uncle Kenneth is making up the story as he goes along? How does this seem to affect their enjoyment of the story?

Answers will vary, but students should notice that Turtle Kid and the cousins begin to ask more and more questions about what is happening in the story and pointing out some inconsistencies in Uncle Kenneth's telling. The cousins are still enjoying the story, however, and seem to be taking pleasure in bantering back and forth with Uncle Kenneth about it.

10. Find some details that suggest Turtle Kid intends to carry on Uncle Kenneth's tradition of storytelling. How does Uncle Kenneth encourage Turtle Kid?

Turtle Kid makes an inventive—if sarcastic—comment about the kind of coffee creamer the park ranger offered the Chukmas and then begins to speak to the cousins in a dramatic way about what the Chukmas could and could not do compared to Nalooska Chitto. Uncle Kenneth encourages Turtle Kid by asking question about the story, just as the other cousins did while he was telling his story.

NAME: _____

DATE: _____

6.3 TAKE-HOME

Review Grade 5 Prefixes *un–, non–, ex–* and Suffixes *–ly, –y, –able, –ible, –tion, –sion*

Fill in the missing parts of the chart:

- *Column 1 contains the root word, part of speech, and definition.*
- *Column 2 lists the affix added.*
- *Column 3 lists the new word with the affix, its part of speech, and its definition.*

Root word, *(part of speech)*, meaning	+ Affix	Affixed word, *(part of speech)*, meaning
certain, *adj.* sure of	un–	uncertain, *adj.* not sure of
comfort, *n.* a state of physical ease	–able	comfortable, *adj.* providing physical ease
fiction, *n.* a story that is made up rather than real	non–	nonfiction, *n.* writing that is about real facts and events
stick, *v.* to adhere or attach to something	–y	sticky, *adj.* tending to stick or adhere to something
supervise, *v.* to watch over	–sion	supervision, *n.* the act of watching over someone
brave, *adj.* having courage	–ly	bravely, *adv.* acting in a way that shows courage

Complete each sentence with the correct word from the box.

construction	extended	sensible
evenly	uneven	nonsense

1. The planning committee worked together to find a(n) sensible solution to the mechanical problem.
2. Trucks bumped over the uneven pavement.
3. Workers will begin construction on the new wing of the school next week.
4. Dad sliced the pizza evenly, so that all pieces were equal.
5. Mr. Rodriguez extended the deadline for the writing assignment in order to give the class more time to finish it.
6. Sam said he was late because his bike got a flat tire, but I knew his excuse was nonsense because I saw him riding just minutes earlier.

NAME: _____

DATE: _____

6.4 ACTIVITY PAGE

Develop Dialogue

Answer the following questions to develop dialogue for a character you created in a previous lesson. As you write, be sure to follow correct rules for punctuating dialogue.

Name of character

What does this character say about themselves?

What does this character say about other characters?

Activity Book Answer Key

What does this character say about plot events?

What does this character say about the main problem/conflict?

What does this character say about the solution/resolution?

Answers will vary.

NAME: _____

DATE: _____

8.2 TAKE-HOME

Summary of "Don't Just Sit There Like a Punk"

Fill in the story structure chart. In the last box, use the information in the chart to write a summary.

Don't Just Sit There Like a Punk	
Characters: the main character (an unnamed teenage boy/basketball player), Dante, other basketball players	**Setting:** a basketball court at a city gym in the summertime
Problem: The young basketball player wants to develop his skills by playing with talented older players at a city gym, but they don't give him a chance because they assume he's too young or not skilled enough.	
Major Events: ▪ The young player hangs out at the gym watching basketball games but not getting a chance to play. ▪ Dante, the best player, tells the young player to go home because he's not good enough. ▪ The young player speaks up "I wanna play," and Dante gives him a chance. ▪ The young player proves he's the best on the court and gets spots in games thereafter. ▪ Dante tells the young player, "don't just sit there like a punk," meaning that if he wants to play he has to speak up. ▪ The young player hopes Dante will become a mentor, but he doesn't speak to him the rest of the summer. He does, however, show up the next year at the player's varsity basketball game, leaving before the player has a chance to talk to him. ▪ The young player comes to appreciate quiet men like Dante and his father who help him learn to think for himself.	
Resolution: The main character not only gets a chance to play with the older men and develop his skills, but he learns a valuable lesson about thinking for himself.	

Summary:

Sample summary: A teenage basketball player begins hanging out at a city gym, hoping to play with older, talented players in order to develop his skills. At first, no one allows him to play because he seems too young, small, and unskilled. Instead, the other players harass and mock him for continually showing up at the gym but not playing. One day, Dante—the best player in the gym—tells him that he is tired of seeing him and demands that he leave and never come back. When the boy insists he wants to play, Dante gives him one chance to prove himself in a game. During the game, he is the best player on the court—he even makes the winning shot. After this, the young player is constantly chosen for games. Dante advises him to be more assertive (not to "be a punk") in the future. The young player thinks Dante will become his mentor, but Dante never speaks to him again. He does, however, show up at one of his games.

NAME: _____

DATE: _____

8.3 TAKE-HOME

Review Grade 5 Prefixes *im–, in–, il–, ir–* and Suffixes *–ful, –less, –ness, –ist*

Fill in the missing parts of the chart:

- ***Column 1** contains the root word, part of speech, and definition.*
- ***Column 2** lists the affix added.*
- ***Column 3** lists the new word with the affix, its part of speech, and its definition.*

Root word	+ Affix	Affixed word
bitter, *adj.* having a sharp taste	–ness	bitterness, *n.* a sharp taste
dependent, *adj.* relying on another for support	in–	independent, *adj.* not relying on another for support
geology, *n.* a science that studies Earth	–ist	geologist, *n.* a scientist who studies Earth
legible, *adj.* written in a way that is readable	il–	illegible, *adj.* written in a way that is not readable
mature, *adj.* full-grown	im–	immature, *adj.* not full-grown
regular, *adj.* normal	ir–	irregular, *adj.* not normal

Activity Book Answer Key

Add the suffix –ful or –less to the word in parentheses, and write it on the line to correctly complete each sentence.

1. The fearful kitten was afraid to climb down from the tree. (fear)
2. The surfer seemed fearless as she rode the enormous wave with ease. (fear)
3. The old dam was powerless to stop the floodwaters and soon broke. (power)
4. A powerful wind blew down the telephone pole in front of the library. (power)

NAME: _____

DATE: _____

8.5 ACTIVITY PAGE

Peer Review Checklist for Short Story

Complete this checklist as you read the draft of the narrative written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The story contains narrative elements, including a clearly described setting, fully developed characters, a logical series of plot events, an interesting conflict, and a satisfying conclusion.

_____ The story contains a problem or conflict that the main character must resolve.

_____ The story contains character dialogue.

_____ The story contains precise, descriptive language that appeals to the five senses.

_____ The story contains appropriate transitions that show relationships among ideas.

Ways in Which Your Story Meets the Requirements of the Assignment	Ways in Which You Can Better Meet the Requirements of the Assignment
Answers will vary. Acceptable feedback is relevant to the assignment, thoughtful, and provides specific examples of how the writer met the requirements and could improve.	

NAME: _____

DATE: _____

9.2 ACTIVITY PAGE

Summary of "Sometimes a Dream Needs a Push"

Fill in the story structure chart. In the last box, use the information in the chart to write a summary.

Sometimes a Dream Needs a Push	
Characters: Chris, Jim Blair (Chris's dad, a former pro basketball player), Chris's mom, Mr. Evans (Chris's coach)	**Setting:** Chris's house and his school basketball court, during the school year
Problem: Chris wants his father to support him when he joins a wheelchair basketball team, but his father seems uninterested or uncomfortable with the idea.	
Major Events: ▪ Chris's dad, a former pro basketball player, had hoped Chris would become a basketball player until one day when the car he was driving got into an accident that left Chris confined to a wheelchair. ▪ Chris gets an opportunity to join a wheelchair basketball team, but his dad seems unsupportive of and uncomfortable with the idea of his son playing wheelchair basketball. ▪ The family attends a wheelchair basketball game, but Dad continues to seem unimpressed. ▪ Chris learns his team will play Madison, a team that hasn't lost all season. ▪ Chris is pleasantly surprised when his dad shows up at practice to help the team practice for the big game. ▪ Chris's team does not win their first game, but they play well and decide to continue playing. ▪ Chris's dad continues to support his son and the team.	
Resolution: Through his coaching, Chris's dad becomes supportive of his play and more comfortable with his son's disability.	

Summary:

Chris becomes a wheelchair user after a car accident in which his father was driving. His father, a former pro basketball player, thinks the accident is the end of his hopes for Chris to pursue basketball. He becomes distant, blaming himself for the accident, and seems to show little interest when Chris is invited to join a newly formed wheelchair basketball team. Surprisingly, Chris's father agrees to teach the team some basics of the game and is pleased that they play well in their first game despite losing. Chris's father learns to see his son's disability differently and becomes more supportive, and Chris's team goes on to join the league.

Activity Book Answer Key

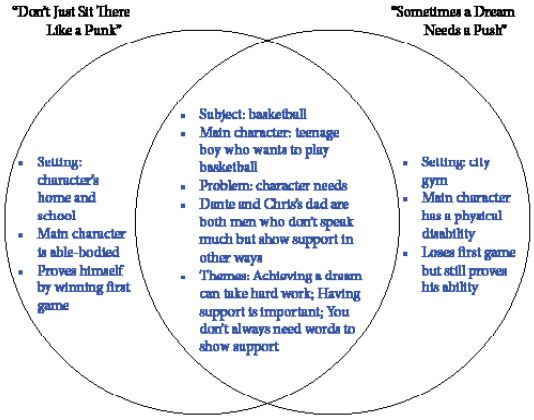
NAME: _____
DATE: _____

10.1 ACTIVITY PAGE

Comparing and Contrasting Stories

Fill in the Venn Diagram with details from "Don't Just Sit There Like a Punk" and "Sometimes a Dream Needs a Push." Write details that are unique to "Don't Just Sit There Like a Punk" in the left part of the diagram; write details that are unique to "Sometimes a Dream Needs a Push" in the right part of the diagram. Write details that are common to both stories in the part of the diagram where the circles overlap.

Answers may vary. Some possible answers include:



NAME: _____
DATE: _____

10.2 TAKE-HOME

Practice Grade 5 Prefixes and Suffixes

Combine the prefix or suffix with the root word, and write the new word on the line. Make any necessary spelling changes to the root word when adding the affix. Then write a complete sentence that shows the meaning of the new word.

1. in– + complete = incomplete
   Sentences will vary but should show the correct meaning of the affixed word.
2. erase + –able = erasable
3. care + –ful = careful
4. ir– + replaceable = irreplaceable
5. use + –less = useless

6. pollute + –tion = pollution
7. angry + –ly = angrily
8. im– + perfect = imperfect
9. violin + –ist = violinist
10. in + complete = incomplete

NAME: _____
DATE: _____

PP.1 ASSESSMENT

Mid-Unit Comprehension Check—*Flying Lessons & Other Stories*

Match the literary element with the correct definition.

b	1. characters	a. the main events in a story
c	2. setting	b. the people who take part in a story
e	3. conflict	c. the time and place a story occurs
a	4. plot	d. the part of a story where a problem is solved
d	5. resolution	e. the difficulty characters must overcome
f	6. theme	f. the main message or idea in a story

Answer the following questions about "The Difficult Path."

7. Who is the narrator in "The Difficult Path"?
   A. Mrs. Li
   B. Lingxi
   C. FuDing
   D. Tianyi
8. What is the setting of "The Difficult Path"?
   The story is set in the past in China, mainly in the home of the wealthy Li family and later on the road to the Temple of Longevity and on the ship of the pirate Tianyi.

Activity Book Answer Key

9. What is the main problem in "The Difficult Path"?
   - A. Mrs. Li breaks her promise.
   - B. FuDing is a poor student.
   - (C.) Lingxi does not want to marry FuDing.
   - D. Lingxi is kidnapped by the pirate Tianyi.

10. How is the problem in "The Difficult Path" solved?

Lingxi is kidnapped by Red Flag Fleet pirates. However, the pirate captain Tianyi takes a liking to Lingxi and agrees to let her stay with the pirates in return for teaching her to read.

Read the following excerpt from page 56 of Flying Lessons & Other Stories to answer the following questions about "Sol Painting, Inc."

"I told them to use the side entrance," he says, sighing.

"They should come clean it up," I snap.

Papi shoots me a warning look. "Quiet, Merci." His eyes slice through me in a way I'm not expecting. But why? I'm not the one who made this mess.

"But, Papi—"

"*Sto*"—he hisses.

When I drop my stare down at my shoes, he turns back to Mr. Falco and pastes on a smile. "It's no problem, sir. They're children, and accidents happen. We'll clean it up."

With those words, my father shrinks before my very eyes. My arms hurt, and I'm thirsty and hot. I feel ugly. My cheeks burn as I stand there, humiliated for all of us.

NAME: _____

DATE: _____

PP.1 CONTINUED ASSESSMENT

11. Briefly describe the events that occur just before this scene.

Merci and her father and brother are painting in the school gym. The girls' soccer team runs into the gym, smearing the paint and ruining the paint job as they laugh at Merci and her family.

12. Who is the narrator in "Sol Painting, Inc"?
   - (A.) Merci
   - B. Papi
   - C. Roli
   - D. Mr. Falco

13. What is the best description of Merci's reaction to Papi's behavior in this scene?
   - A. She admires the sacrifice he is making for her.
   - B. She laughs at his cowardice toward Mr. Falco.
   - C. She is proud that he is such a hard worker.
   - (D.) She is shocked that he does not speak up.

14. Why doesn't Papi want to complain to Mr. Falco?

Papi has agreed to paint the school gym in exchange for Merci's tuition to the school. He does not want to do anything that would upset Mr. Falco and cause him to lose the deal, so he tells Mr. Falco that he and his children will clean the mess.

15. What does the word *humiliated* mean?
   - A. nervous and tense
   - (B.) ashamed and embarrassed
   - C. sick and disgusted
   - D. shy and bashful

Read the following excerpt from page 78 of Flying Lessons & Other Stories to answer the following questions about "Secret Samantha."

Language arts is my best chance to slip Blade her gift if I want to actually watch her open it—and I do!—but I'm scanning the room and there isn't a strong ninja candidate among *any* of these people.

All the boys except Ryan P. are *terrible* secret keepers, and Ryan P. is out today for personal reasons (the rumor in the halls was "lice"). And forget the other girls—they are a giant clique. Frankly, I still feel like the new girl, even with an *actual* new girl around.

So I do the unthinkable, right by the aquarium. I pull Miss Lee aside.

"Miss Lee, could you please, *um*, be my ninja?"

She does an ace job of sneaking the makeup kit onto Blade's desk, because at one point during class Blade goes to the water fountain. When she gets back, I'm wriggling around in my seat so much that it makes the chair squeak.

Blade then does the cutest thing I've *ever* seen a non-kitten do: she takes my origami rabbit card and makes it "hop" across her desk, just for herself. And then she opens the card and her forehead goes red.

NAME: _____

DATE: _____

PP.1 CONTINUED ASSESSMENT

16. Who is the narrator in "Secret Samantha"?
   - A. Ryan P.
   - (B.) Sam
   - C. Miss Lee
   - D. Blade

17. Where does this scene take place?
   - A. a school cafeteria
   - B. Sam's house
   - C. the shopping mall
   - (D.) a school classroom

18. What does the word *clique* mean?
   - A. a club with a limited number of members
   - B. people who like the same kinds of activities
   - (C.) an exclusive group of people or friends
   - D. people who gossip continually about others

19. Who does Sam ask to deliver her gift to Blade? Why does Sam ask this person?

Sam asks her teacher, Miss Lee, to deliver the gift. She cannot ask any of the boys except Ryan P., because the boys cannot keep secrets and Ryan is not in class today. She cannot ask any of the girls because she is not friends with any of them.

Activity Book Answer Key

20. What clues in this scene help explain why Sam still feels "like the new girl"?

By calling the other girls a "giant clique," Sam implies that she still has not made friends with any of them. It would not be unusual for a new girl to have not yet made any friends, but Sam has been at the school for over a year now.

21. Why does Sam begin wriggling around in her seat?

She is eager and excited to see Blade's reaction to the gift she has given her. Sam wants very much to please Blade with her gift.

Mid-Unit Comprehension Check Score: _____ of 21 points.

NAME: _____

DATE: _____

A.1 CONTINUED ASSESSMENT

Questions 1–5 pertain to Passage 1: A Midsummer Night's Dream, by William Shakespeare.

1. Why do Peter Quince and the workmen enter the woods?
   - A. to sing some songs
   - B. to awaken Titania
   - (C.) to practice a play
   - D. to play a trick on Puck

The following question has two parts. Answer Part A, and then answer Part B.

2. Part A: What does Puck do to demonstrate that he has magical powers?

He gives Bottom the head of a donkey. He turns himself invisible as he chases and pinches the workmen.

Part B: What do these actions reveal about Puck's point of view in the play?
   - A. He wants to be helpful.
   - B. He resents the workmen.
   - C. He wants to be in the play.
   - (D.) He likes to cause mischief.

The following question has two parts. Answer Part A, and then answer Part B.

3. Part A: A *pun* is a play on words—the humorous use of a word to suggest two or more of its meanings. Which line from the text contains a pun?
   - A. *The moonlight shone on the hidden bower where Titania, the fairy queen, lay asleep.*
   - B. *Puck could not resist a little magical mischief. With a wink, he gave Bottom the head of a donkey!*
   - (C.) *"I see what you are up to," said Bottom. "You mean to make an ass of me, to frighten me!"*
   - D. *She cried out, "What angel wakes me from my flowery bed?"*

Part B: How does this pun create humor in the text?

Bottom does not know that Puck has changed his head to the shape of a donkey's head. The phrase "make an ass of me" is humorous because his head has actually been turned into a donkey's head and he acts like a fool—both are meanings of the word *ass*.

4. In an earlier scene, Titania's husband, Oberon, sprinkles magic juice into her eyes that will make her to fall in love with the first being she sees when she wakes. Explain what events happen as a result of this action.

The first creature Titiana sees upon waking is Bottom. She appears to fall in love with him, despite the fact that he has the head of a donkey.

The following question has two parts. Answer Part A, and then answer Part B.

5. Part A: A theme is an idea or topic that recurs throughout a text. What is a theme in the passage?
   - (A.) trickery
   - B. honesty
   - C. friendship
   - D. disagreement

Part B: In your own words, summarize the events that support the theme.

Answers will vary but should summarize in students' own words the events that support the theme.

NAME: _____

DATE: _____

A.1 CONTINUED ASSESSMENT

Questions 6–9 pertain to Passage 2: "The Reformation."

The following question has two parts. Answer Part A, and then answer Part B.

6. Part A: Read the sentences from paragraph 5. Based on what you know about Martin Luther's years in the monastery at Erfurt, what does the word *pondered* mean?

> But during the years Luther spent in the monastery at Erfurt, he had a lot of time to read the Bible. He pondered biblical passages—as well as his own beliefs.

   - A. spoke the truth about something
   - B. ignored the consequences of something
   - (C.) thought deeply about something
   - D. mocked or made fun of something

Part B: How does this detail help explain why Martin Luther later challenged some of the Church's practices?

The author is portraying Luther as thoughtful and questioning. Since he thinks carefully about his own beliefs, it makes sense that later he thinks about and questions the Church's beliefs and practices.

The following question has two parts. Answer Part A, and then answer Part B.

7. Part A: What is the author's purpose in this text?
   - A. to present an opinion about Martin Luther's ideas about the Church
   - (B.) to inform the reader about Martin Luther's role in the Reformation
   - C. to entertain the reader with stories about Martin Luther's life
   - D. to persuade the reader to agree with Martin Luther's ideas

Activity Book Answer Key

Part B: What clues in the text indicate this purpose?

The author presents facts about Martin Luther's life and role in the Reformation without presenting opinions or trying to persuade.

8. **Using your own words, explain what the word *indulgence* means in the text.**

An indulgence is something the Church grants to guarantee a good afterlife.

9. **Why might some people have been afraid to support Martin Luther's ideas? What can you infer about the power of the Catholic Church in Europe during Martin Luther's lifetime? Use evidence from the text to support your answer.**

Answers will vary, but students should understand that the Church had considerable power over people's lives during the time of Martin Luther. As the text states, most Christians of the time accepted the Church's teachings unquestionably—in part because they believed their afterlife depended on it.

NAME: _____

DATE: _____

A.1 CONTINUED ASSESSMENT

Questions 10–15 pertain to Passage 3: "Native Americans."

10. **Write a sentence from paragraph 1 that describes one effect of Christopher Columbus's arrival in the Americas.**

"Columbus's voyage triggered what some call an Age of Discovery."

11. **Why did Europeans began to call the original people of the Americas "Indians"? Use details from the text to support your answer.**

At first, Europeans thought they had landed in the West Indies because they thought North America was part of Asia. Thinking they had landed in the Indies, they called the indigenous people "Indians."

12. **In paragraph 4, the author states that "change came quickly" for some indigenous people in North and South America after Europeans arrived. Explain what evidence, if any, the author provides in the paragraph to back up this claim.**

The author provides evidence that Inca and Aztec empires fell quickly to Spanish conquerors, many being wiped out between 1492 and the end of the 1500s.

13. **Read the following passage from paragraph 6.**

> The English settled at Jamestown, Virginia, where they built a fort in 1607 CE. There, Captain John Smith met Pocahontas and her tribe, the Powhatan. A few years later, in 1620 CE, the Pilgrims landed at Plymouth Rock.

What text structure is used in the passage?

(A) sequence of events
B. compare and contrast
C. problem and solution
D. main idea and details

14. **The text presents the idea that some Native American groups fared better than others when they interacted with Europeans for the first time. Complete the chart for two different contrasting groups.**

Name of Native American group	European nation they encountered	What happened to them as a result
Aztec or Mayan	Spanish	quickly conquered or died of disease
Powhatan or Wampanoag	English	sometimes cooperated with settlers

The following question has two parts. Answer Part A, and then answer Part B.

15. **Part A: What is the central idea of the text?**

A. Christopher Columbus's arrival in the Americas sparked the Age of Discovery.
B. Spanish soldiers and diseases wiped out many Native American populations.
C. Some Native Americans and Europeans in North America were able to cooperate.
(D) The arrival of Europeans brought many changes to Native American populations.

NAME: _____

DATE: _____

A.1 CONTINUED ASSESSMENT

Part B: In your own words, summarize the important details in the text that support the central idea.

The author states that changes occurred for Native Americans as a result of contact with Europeans beginning in 1492. The author then details how Aztec and Mayan populations who fell quickly to Spanish soldiers and disease. The author explains that change happened more slowly for populations in North America, which was settled by Europeans who sometimes cooperated with indigenous people, though this was not always the case.

Beginning-of-Year Reading Comprehension total _____ of 15 points.

To receive a point for a two-part question (i.e., 2, 3, 5, 6, 7, 14, and 15), students must correctly answer both parts of the question.

Activity Book Answer Key

NAME: _____

DATE: _____

A.5 ASSESSMENT

Beginning-of-Year Grammar Assessment

Read and answer each question.

For each sentence, draw a vertical line separating the subject and predicate. Circle the entire subject. Draw a wiggly line under the entire predicate.

1. Gutenberg did not truly invent moveable type.
2. Tribes of the Great Basin built domed houses called wigwams.

Read each pair of sentences about the beginning of printing in Europe. If the information in the pair of sentences is similar, rewrite the two sentences using a transition word or phrase that compares the two sentences. If the information in the pair of sentences is different, combine the sentences using a word or phrase that contrasts the two sentences.

Words and Phrases That Compare	Words and Phrases That Contrast
in the same way	on the other hand
similarly	however
just as	by contrast
also	instead

3. Plentiful, affordable books opened the door to a whole new world of learning and ideas. Some people did not like this turn of events.

Answers will vary. A correct answer combines the sentences using a word or phrase that contrasts.

4. Gutenberg didn't make much money from his new printing process. His invention did change the world.

Answers will vary. A correct answer combines the sentences using a word or phrase that contrasts.

5. The Internet revolutionized how people communicated in the second half of the 20th century. Gutenberg's printing press revolutionized communication in the 15th and 16th centuries.

Answers will vary. A correct answer combines the sentences using a word or phrase that compares.

For each of the following sentences, identify the subject by circling it. Then identify the verb. If it is an action verb, underline it with a straight line. If it is a linking verb, underline it with a wiggly line.

6. Demetrius ran into the clearing.
7. Helena was amazed.
8. Oberon and his sprite hurried away.
9. Helena and Demetrius were by this time awake.

NAME: _____

DATE: _____

A.5 ASSESSMENT CONTINUED

Use the information provided in the "Subject" and "Verb" columns of the following chart to fill in the "Agreement in the Present Tense" column so the subject and verb are in agreement in the present tense.

Subject	Verb	Agreement in the Present Tense
I	to be	10. I am
the water	to look	11. The water looks
the musicians	to sing	12. The musicians sing
she	to hear	13. She hears
they	to laugh	14. They laugh
you	to be	15. You are

Write a complete sentence for any of the subject-verb agreement statements you created in the chart.

16. Answers will vary but should show correct usage of the present tense.

For each of the following items in a series, write a complete sentence using commas correctly.

hot day bright sun cool lemonade

17. Answers will vary but should show correct usage of commas.

strawberries bananas apples

18. Answers will vary but should show correct usage of commas.

Use the information provided in the "Subject" and "Verb" columns of the following chart to fill in the "Agreement in the Past Tense" column so the subject and verb are in agreement in the past tense.

Subject	Verb	Agreement in the Past Tense
Johann Gutenberg	to have	19. Johann Gutenberg had
Native Americans	to be	20. Native Americans were
Helena	to sleep	21. Helena slept
I	to be	22. I was
we	to have	23. We had
he	to think	24. He thought

Write a complete sentence for any of the subject-verb agreement statements you created in the chart.

25. Answers will vary but should show correct usage of the past tense.

Activity Book Answer Key

NAME: _____

DATE: _____

A.5 CONTINUED ASSESSMENT

Use the correct preposition from the word box to complete each sentence. Then write the function (place, time, or partner) in the box below the preposition.

out	with	before	in

place — time

26. Ignatius was born in 1491, the year before Christopher Columbus sailed for the New World.

partner

27. The Pilgrims interacted with the Wampanoag people.

For each pair of words, write a sentence using the correlative conjunctions correctly.

28. *either/or*

Answers will vary but should use the correlative conjunctions correctly.

29. *both/and*

Answers will vary but should use the correlative conjunctions correctly.

Underline the interjection in each sentence. Then write the type of interjection on the line that follows, strong or mild.

30. Wow! This pizza tastes delicious!

Type: strong

31. Well, it looks like we'll be late for dinner.

Type: mild

For each word provided in "Column 1: Word(s)," write one correct pronoun in "Column 2: Pronoun."

Column 1: Word(s)	Column 2: Pronoun
Queen Isabella	32. she
the books	33. they
Jenna and I	34. we
grandma	35. she
Johann Gutenberg	36. he
my aunt and uncle	37. they

Select one row from the chart, and write two sentences. The first sentence should use the noun in "Column 1: Word(s)" as the subject, and the second sentence should use the pronoun in "Column 2: Pronoun" as the subject.

38. Answers will vary but should demonstrate correct pronoun use.

NAME: _____

DATE: _____

A.5 CONTINUED ASSESSMENT

Fill in the blanks with the correct pronoun antecedent from the box.

her	his	its	their

39. Lysander opened his eyes, which were no longer clouded by the fairy charm.

40. Copernicus and Galileo proposed a new view of the solar system, with the sun and not Earth at its center.

41. Lysander and Demetrius praised Helena's charms and vowed their love for her.

42. Great Granny told her grandchildren to gather around the rocking chair for a story.

Add a comma in the appropriate place for each of the following sentences.

43. Oh, what a beautiful sunset.

44. Yes, I like chocolate ice cream.

45. Well, I'm not sure that's a good idea.

Read each set of sentences. If the verb tenses are the same and correct, put a ✓ (check mark) on the line. If there is an inappropriate shift in verb tense, put an X on the line. Rewrite the sentence(s) marked with an X with the correct verb tense(s).

46. X Oberon soon found Titania and quietly spied on her. He will listen as the fairy queen sighs to donkey-headed Bottom.

Rewrite sentence(s), if needed:

Oberon soon found Titania and quietly spied on her. He listened as the fairy queen sighed to donkey-headed Bottom.

47. ✓ Red Cloud was both a warrior and a peacemaker. He believed that the Lakota needed to accept that they were part of the United States.

Rewrite sentence(s), if needed:

No revision needed.

Fill in the blanks with the best transitional words or phrases that help make the sentences flow together.

48. Thunderbird and Killer Whale fought for many days. (*In other words/At last*) At last, Killer Whale knew he could not win, and he swam away.

49. Learning to read and write became something more people wanted to do. (*As a result/On the other hand*) As a result, the demand for books increased.

Activity Book Answer Key

NAME: _____
DATE: _____

A.5 ASSESSMENT CONTINUED

Insert a comma in the correct place in the following sentences.

50. Yes, I think the garden is very beautiful.

51. Bethany, will you please clean your room this afternoon?

52. You'll help me make dinner tonight, won't you?

Circle the correct way to write the following titles.

53. Chapter "Setting the Stage for Reform" / Setting the Stage for Reform

54. Book "A Changing Landscape" / *A Changing Landscape*

55. Work of art Leonardo da Vinci's Leonardo da Vinci's
Mona Lisa / *Mona Lisa*

Beginning-of-Year Grammar Assessment total _____ of 55 points.

NAME: _____
DATE: _____

A.6 ASSESSMENT

Beginning-of-Year Morphology Assessment

Read and answer each question. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

1. If something is *illegal*, what does that mean?
   - A. It is hard to read.
   - (B.) It is against the law.
   - C. It is not real.
   - D. It does not make sense.

2. If someone is behaving *irresponsibly*, describe how that person is behaving.
   The person is not being responsible; the person is being careless; the person is not considering the possible consequences of their behavior.

3. If you travel from an _____ airport, you can take a flight to another country.
   - A. intentional
   - B. internal
   - (C.) international
   - D. intermediate

4. If the dentist *extracts* a tooth from your mouth, the dentist is _____.
   - A. putting in another tooth
   - B. protecting the tooth
   - C. cleaning the tooth
   - (D.) pulling out the tooth

5. Which of the following words with the suffix *–ness* means the state of containing nothing?
   - A. darkness
   - (B.) emptiness
   - C. laziness
   - D. drowsiness

The following question has two parts. Answer Part A, and then answer Part B.

6. Part A: Which of the following roots means "to empty"?
   - A. *mon*
   - (B.) *vac*
   - C. *serv*
   - D. *tract*

   Part B: Choose the word with the root that means "to empty," and write a sentence using the word.
   - A. memorize
   - (B.) vacant
   - C. reserve
   - D. distract

   Sentence:
   Answers may vary but should use the word *vacant* correctly.

NAME: _____
DATE: _____

A.6 ASSESSMENT CONTINUED

7. It is _____ to accept a favor without saying thank you.
   - (A.) impolite
   - B. immobile
   - C. polite
   - D. mobile

8. The music was practically _____ because the volume was turned so low.
   - A. audible
   - B. complete
   - (C.) inaudible
   - D. incomplete

9. If you are *extinguishing* a fire, you are _____.
   - A. enjoying the fire
   - C. starting the fire
   - (B.) putting the fire out
   - D. making the fire bigger

The following question has two parts. Answer Part A, and then answer Part B.

10. Part A: What does the root *serv* mean?
    - (A.) to save or protect
    - C. to draw or pull
    - B. to remember or recall
    - D. to empty or release

    Part B: Write a sentence using the word *preserve*. Make sure the sentence demonstrates the meaning of the word.
    Answers may vary but should demonstrate the meaning of the word *preserve*.

11. Which example demonstrates the meaning of the word *enforce*?
    - A. explaining a math problem to a classmate
    - B. meeting a friend in a store unexpectedly
    - C. helping someone become more confident
    - (D.) making sure people follow the rules or laws

12. If someone is an *artist*, what does that person do?
    - A. appreciates art
    - B. destroys art
    - (C.) creates art
    - D. enjoys art

13. A person with *credentials* is _____.
    - A. not wealthy
    - B. wealthy
    - C. not believable
    - (D.) believable

14. Circle the correct prefix to add to the root word in the following sentence.

    im– *in–* (*post–*) *fore–*

    In the _____game interview, the football coach explained why his team had lost so badly.

NAME: _____

DATE: _____

A.6 CONTINUED ASSESSMENT

15. The _____ of Earth causes day and night.
    - (A.) rotation
    - B. rotate
    - C. cancel
    - D. cancellation

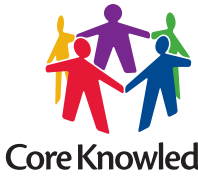
16. I'm not sure what to make for dinner tonight. Could you help me make a _____?
    - A. decide
    - (B.) decision
    - C. revise
    - D. revision

17. Which of the following words with the root *mem* means "a written description of past experiences"?
    - A. memento
    - B. memorable
    - (C.) memoir
    - D. memorize

18. Explain what the following statement means:

    The weather *forecast* calls for rain and chilly temperatures.

    Answers may vary but should indicate that the statement is about weather that will occur in the future.



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Unit 1

Short Stories

Flying Lessons & Other Stories

Edited by Ellen Oh

Teacher Guide

GRADE 6

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